

THE YAMANAKA COLLECTION



TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES

NEW YORK

Indexed
NO. OF COPIES

4

ON FREE PUBLIC VIEW

FROM 9 A. M. UNTIL 6 P. M.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING SATURDAY, JANUARY 29TH, 1921

AND CONTINUING UNTIL THE DAY OF THE SALE

THE NOTABLE

YAMANAKA COLLECTION

OF

ARTISTIC ORIENTAL OBJECTS AND
DECORATIVE ART

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

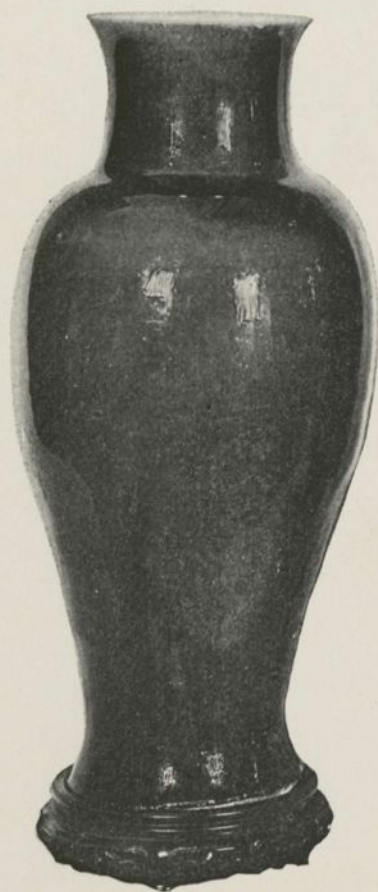
AT THE AMERICAN ART GALLERIES

ON THE AFTERNOONS OF THURSDAY, FRIDAY AND SATURDAY,

FEBRUARY 3RD, 4TH AND 5TH, AT 2 O'CLOCK, AND

ON FRIDAY EVENING, FEBRUARY 4TH, AT 8.15 O'CLOCK

Indexed
DR



No. 320—NOBLE LANG-YAO VASE

ILLUSTRATED CATALOGUE
OF AN EXCEEDINGLY IMPORTANT
COLLECTION OF
ARTISTIC ORIENTAL OBJECTS
AND
DECORATIVE ART

WHICH THE OWNERS HAVE BEEN THREE YEARS
IN ASSEMBLING

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF THE OWNERS

THE WELL-KNOWN HOUSE OF

YAMANAKA & CO.

NEW YORK—JAPAN—CHINA—LONDON

ON THE AFTERNOONS AND EVENING HEREIN STATED

THE SALE TO BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSISTANTS, MR. OTTO BERNET AND MR. H. H. PARKE, OF THE

AMERICAN ART ASSOCIATION, MANAGERS

MADISON SQUARE SOUTH, NEW YORK

1921



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

WITHIN A HOUSE BEAUTIFUL

To be amid the tasteful objects here brought together is to be within a house beautiful, though the house itself were not there. Almost one would construct the house for them. Beauty in its eternal principles is here, and speaking in tongues of the ancient Orient is eloquent in the universal language of civilization. With the objects of beauty are others of curiosity, and with masterpieces there are productions less distinguished but of artistic achievement still. The works of the accomplished artisan accompany those of the inspired artist,* with loss of attraction to neither. The delicacy of Japan in the arts makes its own appeal beside the primitive pictorialism of Korea and the refined fictilia of Cathay.

The Messrs. Yamanaka and Company, who have not recently appeared with a collection at auction in the public sales room, have desired to make an exhibition of decorative art along the lines in which they specialize, an exhibition of artistic Oriental objects to make a home beautiful, and for the last three years they have been assembling those which are here brought together.

Though it is well known that not much has come to the outer world from the interior of China of recent years, yet Yamanaka and Company have been able from time to time to obtain a few pieces. Some other pieces that are seen here have not before been publicly shown. Others still are drawn from the abounding diversity of the Yamanakas' New York home, whose museum-like and just faintly mystical atmosphere and aspect hide its range of contents from large numbers of New Yorkers, and others, who would be deeply interested therein could they but know. The result is an esthetical assemblage, including objects unique in their several fields, offered to the appreciative in these galleries of the American Art Association.

China, Japan and Chosen (Korea) are represented, in porcelain and pottery, painting and sculpture, tapestry and embroidery, in bronze and pewter, stone and marble, in wood and lacquer and silk and velvet, in enamels, and in fine jades and other precious and semi-precious stones, in woven garments of state and in ornamental hangings, in the minute carvings of snuff bottles and the

grand sculpture of heroic statues, in objects of ritual observance, in coats and furniture—a notable complex of ornamentation, for individual or for home, for the intimacy of the study or for a spacious exterior environment.

There is, too, an informative side to this exhibition, which in its effects will be intensified through the sale distribution. And among its other phases there is a spirituality, emphasized in some of the paintings, and notably in an early drawing of a Lohan in simple black and white.

Those of the ancient paintings on silk and canvas which are mounted in modern frames as panels have been carefully mounted so that they cannot split—backed by canvas, then by crossed paper, and this upon broad wooden cradles.

The care in tasteful selection and expert classification which has distinguished the Yamanaka sales that heretofore have been held in these galleries has been exercised with equal diligence in presenting the present exhibition.

There is an important imperial throne screen in the collection, and an imperial crown. The Tibetan printed velvets are a rarity. Among the birdcages are two of cloisonné enamel on standards, instead of suspended; there are important objects in *fei-ts'ui* jade, and unusual coral figures; there are glass aquaria and porcelain fishbowls, and there are jardinières of porcelain and pottery, and potteries of the Ming, Yuan, Sung, T'ang and Han dynasties. There are various examples of Museum dignity.

DANA H. CARROLL.

NEW YORK, *December*, 1920.

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South.

CATALOGUE

THE AMERICAN ART ASSOCIATION
MANAGERS
SALE AT THE AMERICAN ART GALLERIES
Collection of
MESSRS. YAMANAKA & CO.

Afternoons of February 3, 4 and 5, and
Evening of February 4, 1921

To save time and to prevent mistakes each Purchaser will oblige the Manager by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

FIRST AFTERNOON'S SALE

THURSDAY, FEBRUARY 3, 1921

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2 O'CLOCK

BEAUTIFUL SNUFF BOTTLES, JADE AND CORAL CARVINGS

1—IMPERIAL YELLOW GLASS SNUFF BOTTLE *Ch'ien-lung*

Flattened globular form with delicate foot and short neck.
Opaque imperial yellow glass with surface of soft brilliance.
Teakwood stand.

2—SOAPSTONE SNUFF BOTTLE *Ch'ien-lung*

Flattened spheroidal form. Dark red-brown soapstone,
carved in cavo-rilievo with boys playing under pine trees
in a garden, before an imbricated background intricately
incised. Seal mark. Has stand.

3—CAMEO-GLASS SNUFF BOTTLE *Ch'ien-lung*

Flattened flask shape, in snow-flake glass, with horses and
bats carved in relief in black and opalescent strata. Teak-
wood stand.

First Afternoon

4—TURQUOISE SNUFF BOTTLE

Ch'ien-lung

Flattened ovoid jar form. Turquoise-matrix of dark greenish-turquoise mottlings, in its natural state with soft polish. Has stand.

5—ANCIENT GLASS SNUFF BOTTLE

Sung

Flattened globular form. Dense blue glass retaining an azure translucence, crackled, and curiously marked by soft gray seams of decay. Teakwood stand.

6—GLASS SNUFF BOTTLE

Ch'ien-lung

Brilliant white glass shaped as a fruit of the Buddha's-hand citron.

7—AGATE SNUFF BOTTLE

Ch'ien-lung

Flattened globular flask form; mottled yellowish sugary agate, with softer tones and notes of deep seal brown, polished to a mirror surface, and on one face carved with a bird under a tree. Teakwood stand.

8—SMOKE CRYSTAL SNUFF BOTTLE

Ch'ien-lung

Bulbous flask shape. Dense smoke crystal with mirror-black surface, and a decoration of the wild prunus tree in blossom carved in light relief. Has stand.

9—AQUAMARINE TWIN SNUFF BOTTLES

Ch'ien-lung

Double-gourd form, entwined by the parent vine bearing smaller fruits, carved in high relief and undercut; stoppers continuing the motive. Carved stand.

10—IVORY SNUFF BOTTLE

Ch'ien-lung

Bulbous flask shape with expanding neck. Deep and bold carving throughout, displaying birds and blossoms—the lotus, peony and other flora. Tinted details and mellow patina. Has stand.

Height, 3½ inches.

- 11—SMOKE CRYSTAL SNUFF BOTTLE *Ch'ien-lung*
Ovoidal jar form with bell-shaped stopper. Richly carved decoration in high relief and undercutting, presenting the phoenix and peonies, and swallows in a blossoming plum tree. Teakwood stand.
Height, 3¼ inches.
- 12—AMBER SNUFF BOTTLE *Ch'ien-lung*
Globular-jar form, flattened; opaque amber in dark seal and light tawny-brown marbling, taking a brilliant mirror polish. Teakwood stand.
- 13—INLAID SNUFF BOTTLE *Ch'ien-lung*
Hexagonal, somewhat flattened, diapered in mother-of-pearl and gilt inlay in bronze, in delicate floral design, with chrysanthemum sprays on the shoulder. Teakwood stand.
Height, 3 inches.
- 14—IVORY SNUFF BOTTLE *Ch'ien-lung*
Large flask form with retired foot and broad shoulder. Exquisitely carved in cavo-rilievo with garden trees and graceful ladies. Rich mellow patina and traces of soft vermilion lacquering. Seal mark. Has stand.
Height, 3¼ inches.
- 15—IVORY SNUFF BOTTLE *Ch'ien-lung*
Elliptical cone-shaped, with the imperial emblems, the dragon and phoenix, in flat-carving, the bodies and plumage ornamented by delicate incision and the whole toned in soft vermilion lacquer. Silver mounted coral stopper. Has stand.
- 16—AQUAMARINE SNUFF BOTTLE AND STOPPER *Ch'ien-lung*
In form of an ovoid jar with dome cover, embraced by the branches of a pine tree carved in high relief and undercutting, a stork and a song bird adding to the adornment. Teakwood stand.

First Afternoon

17—AMBER SNUFF BOTTLE

Ch'ien-lung

Full-bodied flask shape, with monster-head and ring handles in low relief. Dense opaque amber of light yellowish-brown tones and marbled structure, brightly polished. Silver gilt stopper. Teakwood stand.

Height, 3 inches.

18—JADE SNUFF BOTTLE

Ch'ien-lung

Pure white jade with softly brilliant polish, carved in form of an egg. Has stand.

19—GLASS SNUFF BOTTLE

White glass of ground glass aspect and dim lustre, fashioned as an egg. Has stand.

20—AMBER SNUFF BOTTLE

Ch'ien-lung

Ovoidal flask shape, the entire surface below the neck carved in relief with Fu-lions at sport with the brocaded ball. Fine brown amber with golden translucence. Teakwood stand.

Height, 3 inches.

21—JADE SNUFF BOTTLE

Ch'ien-lung

Fresh fig shape. Pure white jade, carved in relief with Shou-lao afoot and a traveler riding an ass, both attended, in a landscape of mountains and pines. Soft polish. Teakwood stand.

22—FEI-TS'UI JADE SNUFF BOTTLE

Ch'ien-lung

Flattened flask shape, with pink tourmaline stopper and ivory spoon. White jade with rarely beautiful and abundant markings of rich emerald-green, a fine and delicate translucence and brilliant polish. Teakwood stand.

23—FEI-TS'UI JADE SNUFF BOTTLE

Ch'ien-lung

Flask shape, one face flat, the other rounded; the flattened face a delicate tone of soft emerald-green, the rounded side of pure white jade, and both brightly polished. Teakwood stand.

24—SEA-PINE SNUFF BOTTLE

Ch'ien-lung

Bulbous flask form, with retired foot and beaded lip; both foot and lip carrying incised fret-scroll. Body finely carved, deeply and in bold relief, with figures of five Lohan, one of them with *ju-i* sceptre commanding even the power of the dragon. Of pine long buried in the sea, with a rich black patina. Teakwood stand.

Height, 3 inches.

25—CORAL SNUFF BOTTLE

Ch'ien-lung

Pear shape with delicate foot. Dextrously fashioned with a fine sense of proportion, in richly mottled soft pink coral taking a polish of veiled mirror lustre. Teakwood stand.

26—IVORY SNUFF BOTTLE

Ch'ien-lung

Large flask form. Boldly carved in cavo-rilievo with numerous figures in and about pavilions, and saddled horses tethered to trees. Details delicately tinted. Mellow patina. Has stand.

Height, 3¼ inches.

27—SMOKE CRYSTAL SNUFF BOTTLE

Ch'ien-lung

Fresh-fig shape enclosed within the embracing branches of pine trees on which birds are perched, and beneath which are seen a boy on a buffalo, a man fishing (successfully) and other figures, carved in bold relief and undercut. Stopper of Chinese ruby carved with bird and branch. Teakwood stand.

28—FEI-TS'UI JADE SNUFF BOTTLE

Ch'ien-lung

Oviform, slightly flattened, the entire surface given to fine bas-relief carving, representing a female immortal carrying a branch of peonies, and birds flying about her. Richly toned *fei-ts'ui* jade brightly polished, with pink tourmaline stopper. Teakwood stand.



29—IMPERIAL YELLOW GLASS SNUFF BOTTLE *Ch'ien-lung*

Flattened pear shape. Translucent imperial yellow glass of brilliant surface, finely carved in low relief with four *mang* (land dragons) in symmetrical arrangement. Teakwood stand.

30—IVORY SNUFF BOTTLE *Ch'ien-lung*

Deep inverted bell shape, oval in contour, with powerfully conceived and vigorously executed carving of the dragon-horse galloping over waves. Rich patina in reds and warm brown. Has stand.

Height, 3 inches.

31—AMBER SNUFF BOTTLE *Ch'ien-lung*

Flattened flask shape, carved in relief with female figures surrounded by boys. Brown amber with golden translucence. Incised seal mark. Has stand.

32—AMBER SNUFF BOTTLE *Ch'ien-lung*

Flask shape, carved in relief with young ladies and playful boys in a garden. Brown, with golden translucence. Incised seal mark. Has stand.



33—IVORY SNUFF BOTTLE

Ch'ien-lung

Flask shape with retired foot and broad and flattened shoulder, the entire circumference carved in deep intaglio-cameo and undercutting with forest trees, rocks and brush, and sages afoot and in pavilions. Has stand.

Height, 3¼ inches.

34—JADE SNUFF BOTTLE

Ch'ien-lung

Palmete, carved as a bag gathered at the neck, and with delicate flowers in relief at the foot. Pure white jade with soft polish. Silver stopper.

35—JADE SNUFF BOTTLE

Ch'ien-lung

Flattened pear shape with delicate foot. Pure white jade brightly polished. Has stand.

36—JADE SNUFF BOTTLE

Ch'ien-lung

Angular, the sides fashioned in three planes, and the faces carved in relief with broadly facettted medallions. Pure white jade brilliantly polished. Has stand.



37—FEI-TS'UI JADE SNUFF BOTTLE *Ch'ien-lung*

Flattened flask shape with delicate foot. *Fei-ts'ui* jade of rich and fine emerald-green, lightly mottled, and brilliantly polished. Has stand.

38—GLASS SNUFF BOTTLE *Ch'ien-lung*

Flattened pear shape with all sides broadly facetted. In brilliant hues of crimson and light orange-yellow. Has stand.

Height, 3½ inches.

39—CAMEO-GLASS SNUFF BOTTLE *Ch'ien-lung*

Flattened pear shape, in brilliant white glass, with relief carvings of a gourd vine in bearing in wine red. Has stand.

40—AMBER SNUFF BOTTLE *Ch'ien-lung*

Flask shape, with animal-mask and ring handles in light relief. Opaque amber of mottled orange-yellow, brightly polished. Has stand.

41—AMBER SNUFF BOTTLE *Ch'ien-lung*

Bulbous flask form, with lion-mask and ring handles in relief. Opaque yellowish-brown amber mottled with rich seal brown, and brightly polished. Has stand.



42—AMBER SNUFF BOTTLE

Ch'ien-lung

Flask form, the entire surface carved in relief with birds, flowers and figures, the figure composition on one face picturing the youthful Sze Ma Kuang, later the famous eleventh century statesman, saving his comrade from drowning in the fish jar. Brown amber with golden translucence and brilliant polish. Incised seal mark. Has stand.

Height, 3 inches.

43—PAIR JADE WINE CUPS

Ch'ien-lung

Bell shape with delicately expanding rim and short foot. Delicate white jade with snowy translucence and luminous polish. Teakwood stands.

44—SET OF THREE WHITE JADE SEALS

Ch'ien-lung

Blocks of fine translucent white jade brilliantly polished, all quadrilateral, one oblong and two square the former carved with a dragon handle, the latter having handles in the form of lions carved in high relief and undercut. Have stands.

Heights, $3\frac{1}{4}$ and $3\frac{7}{8}$ inches.

First Afternoon

45—JADE WINE CUP

Ch'ien-lung

Ovoid with low foot; pure white jade of snow-flake translucence, unadorned and with soft polish. Teakwood stand.

46—SEA-PINE SNUFF BOTTLE

Ch'ien-lung

Deep elliptical contour with flat shoulder and low foot. Its substance, pine which has been long under the sea, and now in the protuberant surfaces of the carving showing a patina as of highly polished ebony. The carving on one face presents the incident of Chang Liang, who later was instrumental in the founding of the Han dynasty and became one of its ministers, picking up the fallen sandal of Hwang Shi Kung the Yellow Stone Elder. Chang Liang is known as one of the Three Heroes of China (his name in Japanese, Chorio), and the shoe incident is a favorite one in art, the story of it too long to tell here. The carving of the opposite face also relates to a legend, that of the Four Sleepers, and pictures two of them, Shih Te and Hanzan, the latter expounding a scroll to his friend. The two lived like madmen in the kitchen of Kuo Ching Ssu monastery (their Japanese names, Jittoku and Kanzan). Has stand.

Height, 3 inches.

47—WHITE JADE PARROT

Curling over its perch, with wings folded, the plumage in delicate relief and lightly incised. Ivory perch stand in lotus motive.

48—LAPIS-LAZULI BIRD

A parrot with wings raised and feathers incised and carved in light relief, in lapis-lazuli of dull lustre. Green tinted ivory perch stand.

Length, 3 inches.

49—SOAPSTONE FIGURE GROUP

Ch'ien-lung

Monju, goddess of wisdom, seated on a recumbent lion; the borders of her embroidered robes incised and jeweled, and the lion's eyes jeweled. In waxen soapstone, with chicken's-blood flushes at the back. Teakwood stand.

Height, 3 inches.

50—AMETHYST BIRD

A parrot with wings partly spread, and feathers carved in delicate relief and incised, in amethyst of varying tone. On an ivory rustic perch stand, with cruciform base.

51—FEI-TS'UI JADE PARROT

With wings raised and inquiring head turned back over its shoulder; carved in *fei-ts'ui* jade with fine emerald markings, and soft polish. Green tinted ivory perch stand.

Length, 3 inches.

52—AGATE ORNAMENT

Figure of a peacock with tail erect and wings partly spread, carved in dark green and dark reddish agate. On teakwood perch stand carved in openwork in plum-tree motive.

Height, $3\frac{1}{4}$ inches.

53—ROCK CRYSTAL ORNAMENT

Figure of a peacock perched, with head turned to one side, its feathers lightly incised. On teakwood perch.

Length, 3 inches.

54—FEI-TS'UI JADE ORNAMENT

Ch'ien-lung

Figure of a cow lying down, with a boy climbing upon its back, and in front of him a long curling leaf in richly mottled *fei-ts'ui* green. Teakwood stand.

Length, 3 inches.

55—JADE ROUGE BOX WITH COVER

Ch'ien-lung

White jade of liquescent mutton-fat aspect, translucent and with soft polish, carved as a split cross-section of a tree trunk, conventionalized, and adorned in delicate relief. Seal inscription incised.

56—JADE DRAGON BOX AND COVER

Ch'ien-lung

Oval and shallow, the cover carved in relief and pierced, its decoration a *lung* and two *mang*. Translucent white jade with soft polish.

Diameter, $3\frac{1}{2}$ inches.

First Afternoon

57—CAMEO-GLASS BOX AND COVER

Ch'ien-lung

Cylindrical; ruby exterior, with cover medallion in white carved with a blossoming plum tree in the red. Teakwood stand.

58—AGATE CUP

Ch'ien-lung

Semi-globular with *ju-i* loop and loose-ring handle. Highly polished, thin agate, with opaque notes of rich seal brown and transparent areas of pale amber brown. Teakwood stand.

Diameter, 4 inches.

59—AQUAMARINE VASE WITH COVER

Ch'ien-lung

Ovoid, resting within the embrace of pine trees carved in relief and undercutting, on rocks among the pines appearing Hotei and other figures. Dome cover with bird finial. Has stand.

Height, 4¼ inches.

60—AGATE INCENSE BURNER AND COVER

Quatrefoil, on four cabriole legs. Delicately mottled translucent agate. Surrounding the body, crested birds, flowers and fungus, carved in high relief and undercut. Dome cover similarly adorned. Teakwood stand.

Length, 4½ inches.

61—FEI-TS'UI JADE BOX AND COVER

Ch'ien-lung

Circular; finely incised in floral and wave motives and with two fret borders. *Fei-ts'ui* jade of rich tones, with soft polish. Teakwood stand.

62—CORAL ORNAMENT IN OPENWORK

Ch'ien-lung

Carved in the round in coral of rich pink hue and brilliant polish, a lady carrying an infant in her arms, at her feet a boy holding a peach of longevity, and back of her a dragon supporting a branch of the tree peony in blossom. Carved wood stand.

Height, 3¼ inches.

63—CORAL FIGURE GROUP

Ch'ien-lung

Monju, goddess of wisdom, is represented seated on a lion (her emblem) whose ferocity is emphasized by dragon characteristics, which she readily subdues; the lion rests its fore paws on a cub; on the goddess's knee is a smiling infant who raises aloft a flower, attached to a chain of twelve freely-playing links which is held by the goddess in an upraised hand. Teakwood stand.

Height, 3 $\frac{3}{4}$ inches.

64—PAIR FEI-TS'UI JADE VASES

Amphora shape; carved with delicate perfection of form and slender proportions, in *fei-ts'ui* jade of soft tints of green and a foggy gray. Polish of soft brilliancy. Have stands.

Height, 4 $\frac{1}{4}$ inches.

65—WHITE JADE STATUETTE

Ch'ien-lung

Standing figure of a female deity in flowing robes, a floral branch held at her shoulder in her right hand, and a *ju-i* sceptre held in her left hand at her breast. Translucent jade with a soft unctuous polish. On teakwood stand.

Height, 4 $\frac{3}{4}$ inches.

66—JADEITE CHRYSANTHEMUM DISH

Ch'ien-lung

Deep saucer form, executed in chrysanthemum motive throughout both exterior and interior surfaces, including the delicately-defined foot, the whole being carved in slender petals in successive concentric tiers, in Tibetan fashion. Translucent grayish-white jadeite with soft polish. Teakwood stand.

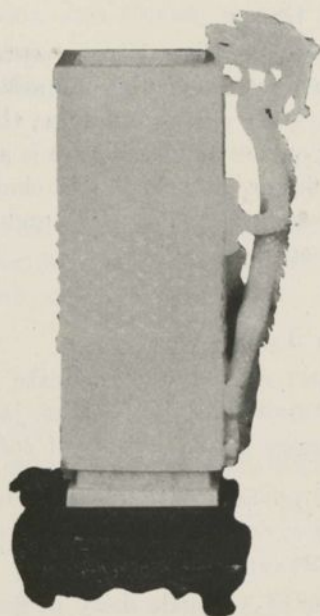
Diameter, 4 $\frac{1}{2}$ inches.

67—FEI-TS'UI JADE BOWL

Ch'ien-lung

Inverted bell shape with low foot. Thin, transparent *fei-ts'ui* jade, with delicate cloud-like mottling and crystalline, moss-marked translucence, without ornamentation and with softly brilliant polish. Teakwood stand.

Diameter, 4 $\frac{3}{8}$ inches.



68—WHITE JADE VASE

Ch'ien-lung

Quadrilateral, with low pedestal foot; handle in form of a dragon, carved in relief and undercut, mounting the side. Around the body a band of studding. Fine white jade with a soft polish. Teakwood stand.

Height, 5½ inches.

69—CORAL STATUETTE

Ch'ien-lung

Standing figure of the Taoist immortal Lan Ts'ai-ho, with *ju-i* sceptre and a peony, and a phoenix at her feet. In brilliant coral of soft pink mottled with white. Tinted ivory stand.

Height, 4⅝ inches.

70—PAIR ROCK CRYSTAL BOTTLES

Amphora shape, carved in brilliant rock crystal and brilliantly polished. Have stands.

Height, 4¾ inches.

71—CORAL FIGURE GROUP

Ch'ien-lung

On a small rock base a tiger stands extended on all fours, with tail erect, and on its back stand a Lohan and attendant, the Lohan raising the magic ring above his head and the attendant supporting a dragon evoked by the Lohan—the whole an exemplification of the power of the Lohan over forces ethereal and terrestrial. On tinted ivory stand.

Height, 5½ inches.

72—CORAL STATUETTE

Ch'ien-lung

Standing figure of the female deity Lan Ts'ai-ho of the eight Taoist immortals, carved in gracefully sinuous posture in brilliant pink and white-mottled coral, carrying branches of the peaches of longevity, a basket of the same appearing at her feet. Painted ivory stand.

Height, 5¾ inches.

73—WHITE JADE VASE

Ch'ien-lung

Pear shape with full, expanding neck and two *ju-i* loop and loose-ring handles. Fine white jade, finely carved in delicate relief with the *t'ao-t'ieh* ogre lineaments and associated motives from the ancient bronzes, and brilliantly polished. Has stand.

Height, 5⅝ inches.

74—JADE ANIMAL STATUETTE

Ch'ien-lung

Figure of a unicorn, recumbent, finely modeled in dense, opaque, dark green and black jade, with soft, wax-like polish. Teakwood stand.

Length, 5¾ inches.

75—MALACHITE COUPE

Ch'ien-lung

Richly mottled malachite of fine color, carved as a lotus leaf lying flat with its edges rolling up and forming a shallow cup. Within and on the exterior buds and insects carved in relief, and on the edges a crab and a duck in relief. Luminous polish. Carved teakwood stand with silver inlay.

Length, 5 inches.



76—SOAPSTONE CARVING

Ch'ien-lung

Seated figure of Kuan-yin in full robes and holding scroll and rosary, exquisitely carved in creamy soapstone, the embroidery of her robes delicately incised and lined in in India ink. On a pierced rockery base in soapstone of bees-wax-yellow. Silk brocade stnad.

Height, $4\frac{5}{8}$ inches.

77—LAPIS-LAZULI COUPE

Ch'ien-lung

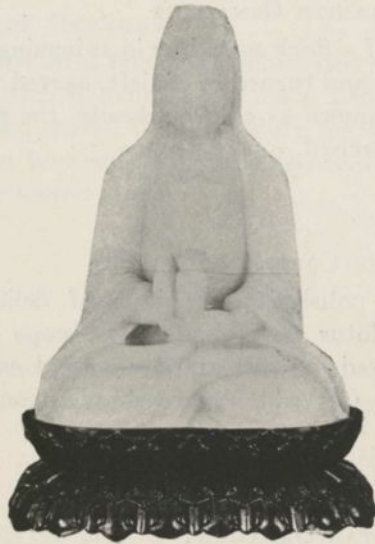
Water cup finely carved in woven-basket design, a fly alighted on its removed cover and a spider-crab crawling up its side, the basket lying within the branches of a melon vine in fruit, carved in openwork. Rich color; luminous polish. Carved teakwood stand carrying out the melon motive.

Length, 5 inches.

78—SOAPSTONE STATUETTE

Ch'ien-lung

Figure of a Lohan, holding a fly whisk, seated beside a rock on which rests a globular jar. The embroidered ornamentation of his robes is delicately incised, tinted and bedecked with jewelings.



79—WHITE JADE STATUETTE

Ch'ien-lung

The goddess of mercy, Kuan-yin, in full robes, with cowl over a low headdress, and necklace in delicate relief on her bared breast. She is seated cross-legged, holding a vase. Pure white jade with a brilliant polish. Teakwood stand carved as a lotus throne.

Height, 6 inches.

80—SOAPSTONE STATUETTE

Ch'ien-lung

Figure of the Buddha, *demi-nu*, seated cross-legged on a conventional lotus throne, and holding a jar, carved in grayish soapstone; knobbed hair in relief and touched in black.

Height, 5 $\frac{7}{8}$ inches.

81—CARVED IVORY STATUETTE AND ORIGINAL STAND

Ch'ien-lung

Standing female figure, in robes with incised embroidery, carrying peonies in resplendent bloom carved in full relief; at her feet the emblematic spotted stag. Openwork stand in lotus motive. Rich and mellow nut brown patina.

Height, 5 $\frac{3}{4}$ inches.

First Afternoon

82—CHLOROMELANITE ORNAMENT

Statuette of a duck seated or in swimming attitude, with its head raised and turned to its left, carved in the rich variety of jadeite known as chloromelanite, the plumage carved in relief and incised.

Length, 5 inches.

83—WHITE JADE COUPE

Ch'ien-lung

Brilliantly polished white jade of delicate translucence, carved in lotus motive, with two cups formed of curled leaves, flanked by buds and a seed-pod carved in relief and open-work. Carved teakwood stand in concordant motive.

Diameter, 5 inches.

84—ROCK CRYSTAL ORNAMENT

Upright figure of a parrot, standing on rocks, finely modeled, with plumage carved in relief, in brilliant rock crystal highly polished. Teakwood stand.

Height, 6 $\frac{3}{4}$ inches.

85—ROCK CRYSTAL ORNAMENT

Ch'ien-lung

A large pleasure boat in junk form, with a house of open arches in classical design, the mast housed upon the top of it, figures on the deck, and a service barge made fast alongside. The whole in clear rock crystal with brilliant polish, and resting in a stand of opalescent jade carved as a sea of leaping waves.

Height, with stand, 6 inches; length, 6 $\frac{3}{4}$ inches.

86—MOSS-AGATE VASE WITH COVER

Ch'ien-lung

Cylindrical with bell foot, incurvate neck with *ling chih* loop and loose-ring handles, and dome cover with blossom finial, the cover also equipped with handles like those of the vase. Carved in relief with the animalistic decorations of the ancient bronzes. Has stand.

Height, 6 $\frac{3}{4}$ inches.

87—FEI-TS'UI JADE ORNAMENT

Ch'ien-lung

Standing figure of a female Buddhist deity behind an openwork rock altar, in front of which a phoenix stands amid growths of the sacred fungus. Pure *fei-ts'ui* jade of light emerald-green tone and fine translucence, brightly polished. Openwork teakwood stand.

Height, 6¼ inches.

88—PAIR IRIDESCENT GLASS DISHES

Sung

Shallow and circular, with low foot, the sides in delicate melon-lobed modeling. Transparent glass of rich azure note, with a delicate silvery frosting of decomposition. Have stands.

Diameter, 5¾ inches.

89—PATINATED GLASS DISH

Sung

Saucer form with mounded center. Colorless transparent glass, now softly translucent with the dense white patina and silvery iridescence of long inhumation, the silvery quality more apparent on the under side. Has stand.

Diameter, 5½ inches.

90—SOAPSTONE CARVING

Ch'ien-lung

Statuette of a Lohan, seated, hands resting on knees, one of which is raised. The rich lotus embroidery of his robes is finely incised, and retains traces of gold. Carved in wax-like soapstone. On a pierced rockery base of chicken's-blood soapstone.

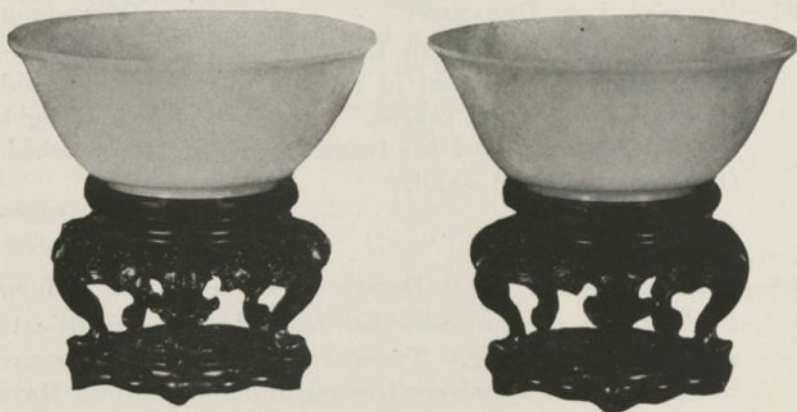
Height with base, 5½ inches.

91—PAIR JADE BOWLS

Ch'ien-lung

Inverted bell shape with delicate lip and bold foot; finely carved in perfect form in translucent spinach-green jade of rich note and clear musical tone. Unadorned. Brilliant mirror polish. Incised Ch'ien-lung seal mark. Have teakwood stands.

Diameter, 6⅛ inches.



92—PAIR JADE BOWLS

Ch'ien-lung

Inverted bell shape with low foot. Carved in fine white translucent jade, with clear bell tone, unornamented, and brightly polished. Teakwood table-stands.

Diameter, $5\frac{5}{8}$ inches.

93—WHITE JADE HANGING VASE

Ch'ien-lung

Carved as a finely woven and ribbed basket, of globular form, flattened, with dome cover in rope motive, and suspended from a yoke by two chains of nine links each, the whole carved from a single block of pure white jade. In elaborately carved pylon stand of teakwood.

Height, including chain, 5 inches.

94—CORAL FIGURE GROUP

Ch'ien-lung

Young woman standing, holding in her arms a boy, both of them smiling; rock peony growing at her feet, where a bird is perched, and the peony blossoms contributing general adornment. In pink coral. Has stand.

Height, $5\frac{1}{4}$ inches.

95—CORAL STATUETTE

Ch'ien-lung

Standing female figure, holding at her shoulder a peony branch, a peony flower surmounting her high headdress; she stands at the back of a widely branching shelf of rockery which supports a jar and a box, and peaches of immortality, and below this is a growth of pine. Beside the pine a lion stands looking upward, suggesting that the figure may be intended as a representation of the goddess of wisdom, Monju, whose emblem is the lion. Carved in fine, heavy pink coral, lightly mottled and highly polished. Wooden stand carved in openwork in pine tree motive.

Height, 6¼ inches.

96—CORAL STATUETTE

Ch'ien-lung

Figure of Kuan-yin smiling, standing beside a rock, carrying at her right shoulder a branch of the sacred fungus and in her left hand a *ju-i* sceptre. Light pink coral with bright polish. Tinted ivory stand.

Height, 6 inches.

97—PINK CORAL ORNAMENT

Ch'ien-lung

Slender and sinuous figure of a smiling young woman, standing on the back of a goose and carrying a vase of flowers. Carved in finely mottled pink coral, with bright polish. Tinted ivory stand.

Height, 6½ inches.

98—CORAL STATUETTE

Ch'ien-lung

Figure of a slender and smiling female, laden with lotus flowers and standing upon a growth of the sacred fungus, both the figure and fungus also upborne by a lion, the whole expressively carved in pink coral brightly polished. Has stand.

Height, 7⅛ inches.



99—WHITE JADE BOWL

Ch'ien-lung

Inverted bell shape with lightly flaring lip, the foot formed of the stems of flowers which in highly conventionalized design extend up the sides of the bowl and branch into loop handles. Under the foot and surrounding it, a medallion and border in floral design, carved in fine and delicate relief in Tibetan fashion—the upper sides and the interior of the bowl plain. Pure white, semi-transparent musical jade, brilliantly polished. Carved teakwood table-stand.

Diameter (with handles), 6¾ inches.

100—GREEN JADE TRIPOD INCENSE BURNER WITH COVER

Ch'ien-lung

Globular, on cabriole legs with elephant-head knees; two dragon-head loop and loose-ring handles; dome-disc cover surmounted by a lion on its haunches holding in its jaws a peony branch. Body carved in relief with a band of archaic dragon-scroll decoration after the manner of ancient bronzes. The whole in dense green jade of rich hue, enhanced by a fine mirror polish. Carved teakwood stand.

Height, 6 inches.

101—WHITE JADE STATUETTE

Ch'ien-lung

Standing figure of a fisherman, line wound around his bamboo pole which he is holding upright, his hat poised upon its tip; on his arm is slung his basket. Pure white translucent jade brilliantly polished. Teakwood stand.

Height, 7½ inches.

102—WHITE JADE EQUINE ORNAMENT

Ch'ien-lung

Figure group of two horses standing shoulder to shoulder and facing in opposite directions, each nosing the other's back, carved in the round in pure white translucent jade and brilliantly polished. Teakwood stand.

Length, 7½ inches.

103—ROCK CRYSTAL VASE AND COVER

Ch'ien-lung

A cylindrical jar with incurvate neck and two fungus-loop and loose-ring handles, and dome cover with knob finial and three fungus-loop handles, borne upon the back of a phoenix having a loose-ring pendant at its throat, the whole in brightly polished rock crystal. Teakwood stand.

Height, 7 inches.

104—WHITE JADE VASE

Ch'ien-lung

Beaker-shaped urn form, resting upon openwork rockery from whose caves three *mang* or land dragons emerge. Two more of the *mang* carved in relief and undercut mount near the lip of the vase, above the two dragon-head loop and loose-ring handles. Translucent white jade of fine quality, with a mirror polish. Teakwood stand.

Height, 7⅞ inches.

105—PINK CORAL STATUARY GROUP

Ch'ien-lung

Standing figure of a female immortal holding a lotus above her high headdress, and holding in leash by a loose-link chain a tiger which curls at her feet, the adornment including the eight Buddhistic emblems of happy augury ingeniously worked in in the carving. Tinted ivory stand.

Height, 8 inches.



106—MALACHITE VASE WITH COVER

Ch'ien-lung

Ovoid with broad shoulder and neck and two S-scroll handles. Finely stratified and conglomerated malachite, in rich notes, with soft polish and dull lustre. Surrounded by nine dogs Fu, carved in high relief and undercut, at sport with the filleted ball. Dome cover with standing Fu finial. Teakwood stand.

Height, 8 inches.

107—WHITE JADE ORNAMENTAL DISH

Ch'ien-lung

Elongated quatrefoil on four *ju-i* feet. Carved in high relief on the bottom, within, a land dragon guarding the sacred jewel of omnipotence. Translucent fog-white jade with whiter strata, brilliantly polished. Imperial seal mark: "Made by order of the Emperor." Teakwood stand.

Length, 7 $\frac{7}{8}$ inches.

108—JADE RITUAL CARVING

Han

Two dragons carved in greenish-white jade with varied mottlings of inhumation, in form of an interrupted pierced disc or flat ring, their bodies conceived as coiled, with fish-tails upcurling beneath their jaws, and springing from a fan-like center adorned with archaic types of the phoenix, and with a seal medallion and calligraphic inscription. Laid upon the altar and used in invoking the dragon as a deity representing the fertilizing power of rain, in times of drought—a jade prayer for rain. Carved teakwood stand.

Diameter, 7 $\frac{3}{4}$ inches.

ORIENTAL PENDANTS AND NECKLACES

109—CHINESE AMETHYST PENDANT

Carved as two peaches of longevity, with a ladybug on one of them, and leaves and stem in relief and undercut. Rich deep color and of fine translucence, with high polish.

110—KOREAN AMBER PENDANT

Oval; obverse delicately carved with birds and blossoms in low relief, the reverse left plain and brilliantly polished. Clouded amber of soft brownish-yellow notes.

111—PINK TOURMALINE PENDANT

Carved as a bag, flattened, in heart or *ju-i* shape, and gathered at the neck or top. Crystalline and scintillant tourmaline, or "Chinese ruby," brilliantly polished.

112—PINK TOURMALINE PENDANT

Brilliant "Chinese ruby," finely carved as a cluster of three of the peaches of longevity, with stems and leaves, and a bird perched at one side.

113—FEI-TS'UI JADE PENDANT

Pure emerald-green with light vaporous cloudings, a delicate translucence and brilliant polish; carved and pierced in the motive of three melons growing on the vine, and a butterfly alighting on them.

114—FEI-TS'UI JADE PENDANT

Fei-ts'ui jade with fine markings, delicate translucence and bright polish, carved as a square with indented corners and ornamented with bats and gourds, surmounted by a pierced cresting.

115—FEI-TS'UI JADE PENDANT

The stone exhibiting three colors, a delicate *fei-ts'ui* green in which are carved a lotus bud and seed-pod, at the center, a deeper green in which a lotus leaf is carved below, and an adjacent carnelian layer above in which a catfish is carved. The whole in oval form, and pierced.

116—FEI-TS'UI JADE PENDANT

Oblong, with rounded corners; obverse carved in relief with stags and a bat, reverse with a bird, pine tree and fungus. Rich *fei-ts'ui* jade brilliantly polished.

117—CHINESE FEI-TS'UI JADE NECKLACE

Formed of eighty-seven graduated beads of dense *fei-ts'ui* jade, of fine light tone. Gold clasp.

Length, 20½ inches.

118—CHINESE GARNET NECKLACE

Formed of one hundred and eight garnet beads, lightly graduated. Gold clasp.

Length, 23 inches.

119—CHINESE FEI-TS'UI JADE NECKLACE

Formed of seventy-nine graduated beads of *fei-ts'ui* jade of delicate emerald-green, interbeaded with faceted crystals. Gold filigree clasp.

Length, 22 inches.

120—CHINESE TURQUOISE NECKLACE

Formed of eighty-one graduated beads of turquoise, almost uniform in delicate color. Gold clasp. *Length, 24½ inches.*

121—CHINESE CHLOROMELANITE NECKLACE

Formed of one hundred and eight carefully graduated chloromelanite beads, of rich tone and soft polish. Gold clasp. *Length, 26 inches.*

122—CHINESE AMETHYST NECKLACE

Formed of seventy-nine graduated beads of amethyst of rich tone. Gold clasp. *Length, 26½ inches.*

123—CHINESE GLASS NECKLACE

Formed of eighty-one beads of brilliant sapphire-blue glass, graduated. Gold clasp. *Length, 26 inches.*

124—CHINESE SMOKE CRYSTAL NECKLACE

Formed of carefully matched and graduated beads of fine, clear smoke crystal, to the number of seventy-five, brightly polished. Gold clasp. *Length, 28 inches.*

125—CHINESE JADE NECKLACE

Formed of seventy-three graduated and finely matched beads of pure white translucent jade, brightly polished. Gold clasp. *Length, 28 inches.*

126—CHINESE SMOKE CRYSTAL NECKLACE

Formed of sixty-three graduated beads of dense and dark smoke crystal, with soft polish. Gold clasp.

Length, 28 inches.

127—CHINESE GLASS NECKLACE

Formed of one hundred and five three-eighths inch beads of clear azure glass of delicate tone. *Length, 48 inches.*

First Afternoon

128—CHINESE AMBER NECKLACE

One hundred beads of clear dark amber, brilliantly polished, their diameter substantially uniform at practically one-half inch, and all very evenly matched in color.

Length, 48 inches.

129—CHINESE CORAL NECKLACE

Ch'ien-lung

Formed of one hundred and eight spheres of pink coral, carved with incised Shou medallions and pierced dragon scrolls.

Length, 51 inches.

130—CHINESE AMBER NECKLACE

One hundred and eight beads of opaque, clouded amber, rich in tone, which varies lightly.

Length, 52 inches.

131—CHINESE AMBER NECKLACE

One hundred and nine beads of clear amber with golden translucence, brilliantly polished.

Length, 52 inches.

132—CHINESE ROCK CRYSTAL NECKLACE

Formed of one hundred and ten beads of fine, clear, brilliant rock crystal, substantially uniform in size, with a diameter of one-half inch.

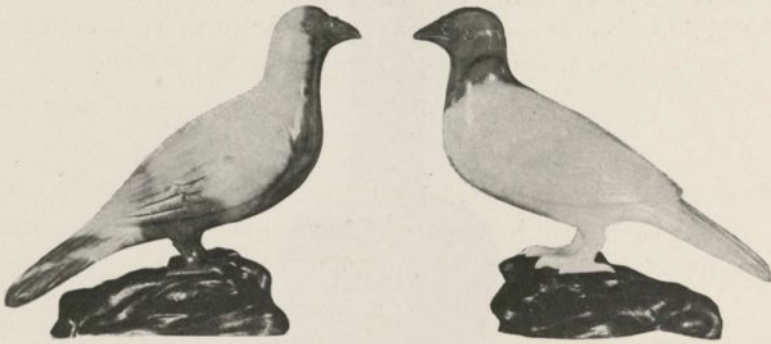
Length, 58 inches.

133—CHINESE FEI-TS'UI JADE MANDARIN NECKLACE

Ch'ien-lung

One hundred beads of fine translucent *fei-ts'ui* jade, richly marked and uniform in size, besides large globes of pink tourmaline or "Chinese ruby" and pendants of the same in smaller beads, and gold filigree mountings with kingfishers' feathers.

Length, exclusive of pendants, 60 inches.



134—PAIR FEI-TS'UI JADE BIRD STATUETTES

Two pigeons, standing, one with its head lightly cocked to one side, their plumage carved in relief and lightly incised. Considerable portions of the bodies white, with broad areas of the rich *fei-ts'ui*. Light polish over the incised surfaces, the smooth portions brilliantly polished. Have stands.

Length, 9 inches.

135—ROCK CRYSTAL VASE AND COVER

Ch'ien-lung

Flask shape with bold foot; two *ling chih* loop and loose-ring handles. Narrow sides carved with mounting land dragons in relief; balance of vase and the dome cover plain, and brilliantly polished. Teakwood stand.

Height, 9 $\frac{3}{4}$ inches.

136—CARVED IVORY STATUETTE

Standing figure of the King of the East carrying in hand and at his girdle peaches of immortality, and smiling. Rich and mellow patina, and traces of early polychrome painting.

Height, 9 $\frac{3}{4}$ inches.



137—TURQUOISE-BLUE BOTTLE

Ch'ien-lung

Ovoid with cylindrical neck. Dense and heavy opaque glass in a pure and even tone of fine light turquoise-blue, with a subdued mirror surface. Teakwood stand.

Height, 9¼ inches.

138—TURQUOISE-BLUE BOTTLE

Ch'ien-lung

Companion to the preceding. With stand.

139—TURQUOISE-GLASS BOTTLE

Ch'ien-lung

Bell shape with straight neck and molded lip. Heavy and dense opaque glass of soft and delicate turquoise-blue of fine quality, with subdued mirror surface. Incised mark. Has stand.

Height, 7¾ inches.

140—RUBY GLASS BOTTLE

Ch'ien-lung

Bell shape with cylindrical neck and molded lip. Fine semi-transparent glass of brilliant mirror surface, deep wine-red with the light on it, and against the light showing a ruby translucence. Incised mark. Has stand.

Height, 7¾ inches.



141—BLUE GLASS BOTTLE

Ch'ien-lung

Globular body on low foot, with tall wide neck and spreading lip. Dense and heavy sapphire-blue glass, semi-transparent and with a brilliant mirror surface. Incised mark. Has stand.

Height, 10 $\frac{3}{4}$ inches.

142—PAIR BLUE GLASS BOWLS

Ch'ien-lung

Flaring-ovoidal form on bold foot, the rim given a hexafoil character by delicately cut indentions. Dense translucent glass of musical tone, in rich and deep azure with mirror surface. Incised seal mark. Have stands.

Diameter, 8 inches.

143—IMPERIAL YELLOW GLASS BOTTLE

Ch'ien-lung

Globular with spreading foot and straight tubular neck. Light imperial yellow glass, dense and opaque, with subdued mirror surface. Incised mark. Has stand.

Height, 8 $\frac{7}{8}$ inches.

First Afternoon

144—BLUE GLASS BOTTLE

Ch'ien-lung

Spherical with straight cylindrical neck and short foot. Transparent sapphire-blue glass with brilliant mirror surface. Incised mark. Has stand.

Height, 8½ inches.

145—IMPERIAL CAMEO-GLASS VASE

Ch'ien-lung

Ovoidal, expanding lightly from a bold foot to a high and narrow shoulder which is heavily molded at the root of the incurvate neck, which expands to a lightly molded and flattened lip. Cameo carving of two archaic dragons, one with the phoenix head, in rose glass of du-Barry note on a yellowish-white ground, and borders of *ju-i* heads, lotus petals and plantain leaves also in the rose. Incised four-character mark. Has stand.

Height, 8⅛ inches.

146—BLUISH-GREEN GLASS BOTTLE

Ch'ien-lung

Globular with cylindrical neck and low spreading foot. Dense and heavy opaque glass of a rich pistache-green color and a mirror surface of soft reflections. Incised mark. Has stand.

Height, 8½ inches.

147—IRIDESCENT WHITE GLASS BOWL

Sung

Ovoid on molded foot. Colorless transparent glass now white with the frosted-decay of long burial and touched with a delicate silvery iridescence. Has stand.

Diameter, 9½ inches.

148—IMPERIAL YELLOW GLASS BOTTLE

Ch'ien-lung

Spherical with straight and slender tubular neck, and low foot lightly spreading. Rich imperial yellow glass of fine tone, dense and opaque, with softly lustrous surface. Incised mark. Has stand.

Height, 8¾ inches.

First Afternoon

149—IMPERIAL YELLOW GLASS BOTTLE

Ch'ien-lung

Spherical with straight tubular neck and bold spreading foot. Dense opaque glass of light imperial yellow with soft lustre. Incised mark. Has stand.

Height, $8\frac{7}{8}$ inches.

150—BLUE GLASS BOWL

Sung

Ovoidal on a bold round foot. Transparent glass of rich azure note, lightly flecked on the outer surface and broadly coated on the interior with a soft and delicate silvery iridescence. Has stand.

Diameter, $9\frac{7}{8}$ inches.

151—CARVED IVORY SCEPTRE

Ming

Conventional flat design, carved in the natural curve of an elephant's tusk, and unornamented, save for a rich and beautiful patina that time has given it. Boldly incised on the concave surface with an inscription in seventeen characters, reciting that this ivory sceptre was respectfully presented to the Wai Wu shrine of the Emperor Kuan by Fêng Hsiu-Fêng of Liao-Hua-Ch'i. Has stand.

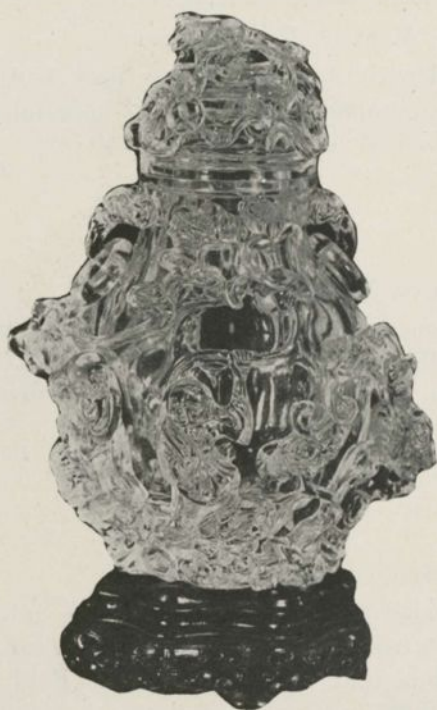
Length, $25\frac{3}{4}$ inches.

152—WHITE JADE HANGING VASE WITH COVER

Ch'ien-lung

Ovoidal form, flattened, with broad neck; borne upon the back of a phoenix resting on a highly conventional base of openwork; dome cover suspended by a chain of freely-playing links attached to a bail handle, which swings in looped lip-handles with angular-scroll drops. The phoenix's plumage in relief and incised, and the vase further decorated with conventional ornamentation in relief. White jade with liquescent mutton-fat aspect and soft polish. In carved teakwood arched stand.

Height, 9 inches; with stand, $15\frac{1}{4}$ inches.



153—ROCK CRYSTAL VASE AND COVER

Ch'ien-lung

Large pear shape with bold foot, and two fungus-loop and loose-ring handles. Luxuriantly carved in high relief and undercuttings with figures of boys and the lotus, the phoenix and peony, the sacred fungus, and a swallow perched in a tree of the peaches of longevity in fruit. Dome cover similarly carved with a bird bearing in its bill a branch of the peaches. The whole in clear and brilliant rock crystal highly polished. Teakwood stand.

Height, 11 inches.

154—PINK CORAL ORNAMENT

Ch'ien-lung

Extended figure of a four-clawed dragon, carved in the round, bearing upon its back an immortal and two attendants. Carved in lightly mottled rich pink coral, taking a soft polish. (Repaired.) Mounted on a Japanese tinted ivory stand carved in conventional cloud design.

Height, 7 $\frac{3}{8}$ inches; length, 15 inches.



155—ROCK CRYSTAL VASE AND COVER

Ch'ien-lung

Large flask shape with bold foot and lip, and two dragon-head loop and loose-ring handles. Adorned with eight phoenixes carved in high relief. Dome cover with phoenix handle. Pure and brilliant rock crystal, brilliantly polished. Teakwood stand.

Height, 11 inches.

156—CARVED ORNAMENT IN BRILLIANT PINK CORAL

Ch'ien-lung

An ingeniously contrived and brilliantly executed small sculpture in pink coral, carved in the round and pierced, representing a Lohan with a double-gourd vase, his magic ring raised aloft, poised upon the body of a dragon who looks back at him over the flaming jewel of power. The dragon rests a forepaw on the head of a tiger, and the group is represented as in an environment of conventional clouds. Wood stand carved in lotus motive.

Length, 8¼ inches.



157—FEI-TS'UI JADE VASE WITH COVER

Ch'ien-lung

Chalice form with high, corded shoulder, broad incurvate neck, and four dragon-head loop and loose-ring handles. Dome cover with coiled dragon finial carved in high relief and undercut. Shoulder of the vase festooned in foliar design and motives from the ancient bronzes, in low relief, and foot encircled by a leaf border. Rich and fine translucent *fei-st'ui* jade, with notable emerald-green markings, and brilliant polish. Carved teakwood stand.

Height, 11¼ inches.

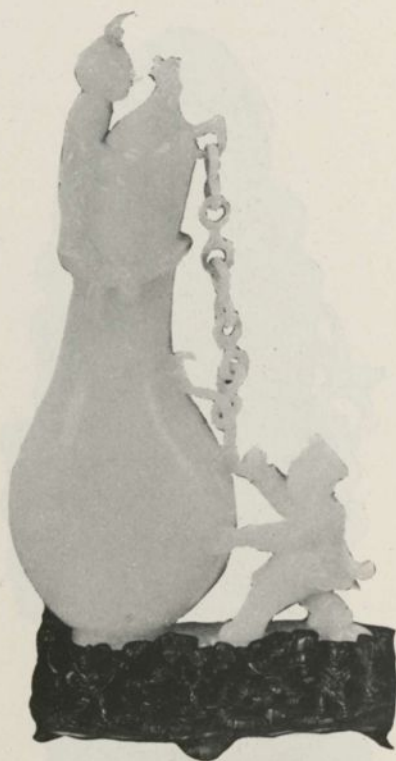


158—GRAND WHITE JADE VASE WITH COVER

Ch'ien-lung

Urn form, flattened, with pedestal foot, broad shoulder and full neck, dragon-head loop and large loose-ring handles, and low dome cover, which is surmounted by a dragon carved in relief and undercut. From the dragon's coiled tail a chain more than a foot in length, formed of twenty-one links, connects the cover with a floral entwiment on the body, carved in relief and undercut and held in the bill of a stork which is perched above rockery. The whole carved with fine mastery of the art from a single block of pure "mutton-fat" jade of the highest quality, and brilliantly polished. Carved teakwood stand.

Height, 12 $\frac{7}{8}$ inches.



159—WHITE JADE BOTTLE-FORM VASE WITH COVER *Ch'ien-lung*

Flattened pear shape with long neck and short foot, the vase body itself without ornamentation other than its own rich high quality, pure tone and brilliance of polish. On a double-corded loop about the neck is posed a boy carved in relief, who towers above the lip of the vase, facing the bird-form cover, which is connected by a chain of double-links to a bow on the shoulder of the bottle, held by a second boy who is carved in the round, standing on a projection from the bottle's foot. Teakwood stand.

Height, 8¼ inches.

160—JADE FLORAL GROUP

Ch'ien-lung

Lily, with broad leaves of rich translucent green jade with black fleckings, and flowers of white jade, lapis-lazuli and carnelian. Set in coral-stem gravel in a green jade bowl of delicate translucence. Teakwood stand.

Height, 9¾ inches.



161—WHITE JADE STATUETTE

Ch'ien-lung

Standing figure of Kuan-yin in high headdress with cowl, flowing robes, and holding a vase containing a lotus bud, and a rosary looped in figure-8 form. Fine, pure white, translucent jade with soft, unctuous polish. Elaborately carved teakwood and tinted ivory stand.

Height, 9½ inches.



162—JADE FLORAL GROUP

Ch'ien-lung

Springing from a graveled ground of chipped red coral stems are orchids blossoming in white jade amid ramifying green jade leaves, these at one side of a natural turquoise rock on which is perched an agate bird—the long-tailed bird of China, the *onagadori* of the Japanese. At the opposite side of the rock a begonia blooms in pink tourmaline above green jade leaves, and near by a white jade squirrel is jumping from a rich malachite rock. The whole in a jardinière of rich jade-green aventurine, quadrilateral with chamfered corners. Carved teakwood table-stand.

Length of jardinière, 8 inches.

163—IMPERIAL CAMEO-GLASS VASE

Ch'ien-lung

Double-gourd bottle form, the lower section made quadrilateral, with spreading foot, and slender neck lightly expanding. Carved with peach and bamboo trees, the sacred fungus and flying bats, in rich cerulean on a pure, dense and brilliant white ground. Incised mark. Has stand.

Height, 9¼ inches.

164—JADE FLORAL GROUP

Ch'ien-lung

Radish in flower, the leaves in green, mottled and *fei-ts'ui* jade, finely carved and highly polished, the blossoms yellowish-white. In white jade bowl whose whole exterior is given to a caligraphic inscription incised and gilded. Has stand.

Height, 10½ inches.

165—CHLOROMELANITE STATUETTE

Chinese carving of a figure of Kuan-yin, standing, holding at her shoulder a vase containing a peony. Back of her and at her side streamers from her headdress and apparel are carved free, and on a rock beside her a boy stands, holding high a lotus stem with leaf, flower and seed-pod. Chloromelanite rich in color and brilliantly polished. Teakwood stand.

Height, 8⅞ inches.

166—JADE FLORAL GROUP

Ch'ien-lung

An orchid blossoming in white and yellow jade and in carnelian agate, with long slender leaves of green jade whose fleckings have a naturalistic resemblance to those of leaves of the denser woodlands or of woodland glens. In bell-shaped bowl of dense glass of rose-du-Barry tone, of the Ch'ien-lung period. Teakwood five-legged table-stand.

Height, 11¾ inches.



167—GRAND WHITE JADE TRIPOD INCENSE BURNER WITH COVER
Ch'ien-lung

An imperial piece, although without palace mark, seal or dedication. In the cauldron shape of the ancient sacrificial bronze vessels, with a low bell-shaped dome cover surmounted by a Fu-lion grasping the traditional ball; two vigorously carved dragon-head loop-handles with large loose rings; the animalistic scheme carried out further in the ornamental knees of the three boldly designed feet. Fine white jade with a cloud translucence and the exterior brilliance of a mirror. Elaborately carved and pierced teakwood stand.

Height, 8¾ inches; diameter, 11¼ inches.

168—IRIDESCENT BLUE GLASS BOTTLE-FORM VASE *Sung*

Pear shape with wide neck and lightly expanding lip, and bold foot. Fine glass of deep sky blue, translucent and of mirror surface. Unornamented originally, it is adorned through the long processes of nature during its ages of inhumation, with an extensive and heavy coating of dense silvery-gray iridescence. To all intent a perfect piece, having suffered only some chipping at the under edge of the foot. Teakwood stand.

Height, 14 $\frac{3}{4}$ inches.

169—GLASS FISH BOWL *Sung*

Ovoid with a broadly molded lip. Heavy, colorless, transparent glass of fine texture, which has acquired a delicate patina, giving it a soft, dim lustre. A rare example. Teakwood table-stand.

Diameter, 11 inches.

170—IRIDESCENT BLUE GLASS BOTTLE *Sung*

A rare find, and an important example of the workmanship in glass of the Sung dynasty. Dense, heavy, translucent glass of deepest sky blue, the bottle fashioned in spherical form with a wide cylindrical neck and expanding lip, the lip flattened on top and encircled on the exterior by molded rings, and the foot being similarly encircled. On the body are four quadrilateral molded panels, each bearing one of the peaches of immortality modeled in relief, with leaves in lesser relief and their veins incised. In the processes of slow disintegration during entombment the surface has taken a patina of rich, matt black, relieved by an enhancement of silvery iridescence covering broad and irregular areas. Has carved teakwood stand.

Height, 12 $\frac{3}{4}$ inches.



171—CARVED IVORY STATUETTE

Exquisitely carved figure of a goddess, standing, in gracefully flowing robes richly ornamented, and carrying in lieu of a sceptre branches of the sacred fungus and the peaches of immortality. Considerable retentions of early painting in polychrome and gold, and on the unpainted surfaces a fine patina of mellow tone.

Height, 12¼ inches.

172—JADE FLORAL GROUP

Ch'ien-lung

Chinese lily (the narcissus) and the winter-blooming wild prunus tree, both in blossom, in white, *fei-ts'ui* and green jade, in a Ch'ien-lung bottle-shaped vase of dense greenish-white jade with *ju-i* loop handles, boldly incised with imperial dragons. Teakwood stand.

Height, 14½ inches.

173—JADE FLORAL GROUP

Ch'ien-lung

Lotuses in bloom, in white, yellow, *fei-ts'ui* and dense green jade, pink tourmaline, carnelian and amber spring from a mirror in representation of water set within a broad and shallow ovoidal bowl with festooned rim—a lotus pond in miniature. The lotus leaves are veined by delicate incision and one is pierced as though by the borings of insects. The porcelain bowl is glazed in a rich canary-yellow, and decorated in polychrome with a dragon-scroll band and varied borders, and bears underneath the foot the seal mark of Tao Kuang. Has stand.

Height, 14¾ inches; diameter of bowl, 7½ inches.

174—EXTRAORDINARY WHITE JADE BOWL

Ch'ien-lung

A large and heavy block of white jade, hollowed to make a fine bowl or basin, the interior surface receiving a soft unctuous polish; the exterior in its entirety carved in relief and super-relief with waves of a heaving sea and above them five imperial dragons in pursuit of the jewel of omnipotence among clouds. Soft polish. Teakwood stand carved in a continuation of the wave and cloud motives.

Diameter, 14 inches.

175—WHITE JADE VASE WITH COVER

Ch'ien-lung

Inverted bell shape, flattened, with pedestal foot, sharp shoulder and broad neck, and two dragon-head loop and loose-ring handles. Dome cover with handle in the form of a lion and cub, in high relief and undercut. Both cover and vase ornamented in fine relief carving in archaic motives, highly refined, the vase displaying a deep band in which appear the *t'ao-t'ieh* ogre features. Fine translucent fog-white jade brilliantly polished. Teakwood stand.

Height, 12⅞ inches.

176—PAIR JADE FLORAL GROUPS

Ch'ien-lung

In each of two *fei-ts'ui* jade jardinières of foliated contour, three miniature bulb-shaped vases of white jade carved in blossom form, each vase holding a Chinese lily of green and white jade. Carved teakwood stand.

Height, 8 inches.

177—VERY IMPORTANT CORAL STATUETTE

Ch'ien-lung

An imperial piece, carved in very heavy coral of unusual length, its tone a pink at once rich and delicate, and delicately mottled with small areas of soft white. Standing figure of a sinuous young lady of genial countenance, in clinging robes with low relief and incised ornamentation, and gay with a luxuriance of blossoms of the tree peony. Peonies rise on a bifurcate branch high above her headdress, others in relief and undercutting spring from a twin-fish vase she carries, and one blossom is seen at her back. Brilliant polish. On a pierced rockery base of malachite, with a fitted brocade stand, and a second stand of lacquer penciled in gold.

Height with base, 16 inches.

(Illustrated)

178—SILVER-GILT IMPERIAL CROWN

Ch'ien-lung

An elaborate production of dragons and phœnixes, a miniature temple with the emperor's symbol, two miniature standing figures, one offering a crown and one an incense burner, and various other designs, the whole inlaid with kingfishers' feathers. In addition there are pendants of small natural seed pearls and larger artificial pearls, and seven pendent discs of fine *fei-ts'ui* jade. Has teakwood box.



No. 177—VERY IMPORTANT CORAL STATUETTE
(*Ch'ien-lung*)



179—ROCK CRYSTAL VASE WITH COVER

Ch'ien-lung

Carved in beaker form, resting on a fungus bank, which also supports a phoenix bearing a peony branch in its mouth, carved in the round, pierced and undercut, at one side, while another bird on a pine tree appears at the opposite side in similar carving. Dome cover with phoenix and peony handle in openwork. Clear, brilliant rock crystal, brilliantly polished. Teakwood stand.

Height, 15¼ inches.

180—JADE FLORAL GROUP

Ch'ien-lung

In an inverted bell-shaped bowl of dense, translucent, white Ch'ien-lung glass, a lily in green and yellow jade, carnelian and opalescent agate, and amethyst. Coral-stem gravel. Teakwood stand.

Height, 14¼ inches.

181—WHITE JADE INCENSE BURNER

Ch'ien-lung

Fine grayish-white translucent jade brightly polished, carved as a duck standing amid lotus plants, with neck extended and bill open. Hollowed, the upper body removable, as cover, and the throat bored through to the opened bill, for the escape of the incense fumes. Plumage and the lotus flowers finely carved in relief and in the round. Has stand.

Height, 8¾ inches; length, 14 inches.

182—FISH BOWL AND STAND

Bell-shaped bowl of transparent colorless glass of Ch'ien-lung, of clear musical tone, on a Ming three-color porcelain stand; the stand hexagonal table-form on a flat base, the skirt of the table pierced and the cabriole legs having monster-head knees. Incised inscription declaring the stand a pedestal for an incense burner presented as a votive offering at the shrine of an emperor of the Han dynasty.

Diameter of bowl, 14½ inches; height complete, 13¾ inches.

183—JADE FLORAL GROUP

Ch'ien-lung

Orchid and keika in rich green jade, Chinese ruby and other stones, in a hexagonal beaker-form vase of gray-white jade carved with the swastika, ideographic designs and archaic dragon scrolls in low relief. Also carved at the angles with vertical ridges, dentated, and in pierced-scroll form. Has stand.

Height, 18¼ inches.

184—JADE FLORAL GROUP

Ch'ien-lung

The tree peony in luxuriant bloom in white and yellow jade, turquoise, lapis-lazuli and tourmaline, with leaves of dense green jade. In a white jade vase ovoid and flattened, carved in relief with an extraordinary conventionalization of the combined dragon-phoenix of archaic conception, having finely-designed phoenix-scroll and ring handles carved in relief and undercutting. Teakwood stand.

Height, 18¾ inches.



185—JADE FLORAL GROUP

Ch'ien-lung

In an inverted bell-shaped jardinière of white jade, carved in delicate relief with conventional phoenix and leaf designs, a tree peony in bloom in yellow and green jade, turquoise, lapis-lazuli and carnelian. At its foot, gravel of branch coral and a turquoise rock. Carved teakwood table-stand.

Height, 14½ inches.



186—JADE FLORAL GROUP

Ch'ien-lung

The Lotus. In a jardinière of dense imperial yellow glass, itself carved as a cupped lotus flower, there grows a group of the lotus in blossom, with leaves of green jade, and flowers, buds and seed-pods in white, green and yellow jade, amethyst and agate. Has stand.

Height, 13¼ inches.

First Afternoon

187—CHINESE GLASS WATER LILY BOWL

Ch'ien-lung

Inverted bell shape with bold foot and molded rim. Delicate ruby-toned glass, brilliant and transparent, the body between rim and foot now rendered translucent by a patination of the inner surface in gray-green and white, from precipitation of particles in solution during its long usage in the service of beauty. Carved teakwood stand.

Diameter, 9 $\frac{5}{8}$ inches.

188—CHINESE GLASS WATER LILY BOWL

Ch'ien-lung

Inverted bell shape with bold foot. Brilliant colorless glass; the interior surface patinated in white and soft gray from the chemical action of water and earthy ingredients in solution, with a resultant attractive color quality whether the bowl be viewed with the light upon it or against the light. Carved teakwood stand.

Diameter, 9 $\frac{5}{8}$ inches.

189—JADE FLORAL GROUP

Ch'ien-lung

Keika and orchid in rich green and soft white jade, pink tourmaline and amber. In flattened beaker-shaped vase of white jade with dragons, phoenixes and the sacred fungus carved in bold relief and undercut, and animalistic ornamentation from ancient bronze models carved in low relief. Teakwood stand.

Height, 18 $\frac{1}{4}$ inches.

190—PAIR JADE FLORAL GROUPS

Ch'ien-lung

The camellia, with serrate and finely-veined leaves of green jade, blossoming resplendently in white jade and carnelian, turquoise and lapis-lazuli. In cloisonné enamel jardinière, oblong with chamfered corners, flaring rim and *ju-i* feet, and adorned with pierced medallions, its enameled decoration floral designs in polychrome on a light turquoise-blue ground. Carved teakwood table-stand.

Height, 16 inches.

191—JADE FLORAL GROUP

Ch'ien-lung

The tree peony in brilliant bloom in white and yellow jade, amber, tourmaline, carnelian and turquoise, amid leaves of green jade. Under it a standing deer in agate. In a cloisonné enamel jardinière, oblong with concaved corners, ovoid sides and flat rim, and *ju-i* feet; decoration, conventional lotus and dragon designs in polychrome on a turquoise ground, and in addition each side is adorned with an inlaid panel of white jade, with incised ornamentation touched with gold. With teakwood stand.

Height, 18 inches.

192—PAIR JADE FLORAL GROUPS

Ch'ien-lung

The peony and the chrysanthemum, each in its separate jardinière, with leaves carefully carved in green jade, and blossoms in white, green and yellow jade, and in agate and amber, carnelian and tourmaline, amethyst and lapis-lazuli. Under each tree a carnelian rabbit. Jardinières of cloisonné enamel, oblong with flaring rim, the sides contracting to *ju-i* feet; their decoration floral designs in polychrome on turquoise-blue ground. In addition, fan-shaped panels of white jade with incised and gilded decorations are inlaid on all sides. Have stands.

Height, 19 inches.

193—JADE FLORAL GROUP

Ch'ien-lung

In form of a table screen, the screen proper an upright rectilinear tablet of green jade with a fine translucence as of moss imprisoned in greenish melting snow, set within a carved and pierced teakwood stand. The panel supports a wall vase of pure white jade resting within a carved lapis-lazuli base of *ju-i* pattern, and the vase holds a branch of plum blossoms in pink tourmaline and chrysanthemums in *fei-ts'ui* and green jade and lapis-lazuli.

Height, 19 inches.



194—JADE FLORAL GROUP

Ch'ien-lung

Pure white jade hanging vase of the Ch'ien-lung period; flattened pear-shape with swinging bail handle, the body finely carved in relief with motives from the ancient bronzes; soft polish. Swings from a gilt bronze dragon standard set into a gilded teakwood base, the tall standard being entwined by a grapevine in bearing, which issues from the vase beside chrysanthemums, the vine leaves, fruit and flowers executed in green jade, moss crystal, aquamarine, amethyst, carnelian and amber.

Height, with stand, 19 $\frac{3}{4}$ inches.

195—PAIR JADE PLANTS

Ch'ien-lung

The *omoto* plant of Japan, common to both Japan and China (*Rhodea japonica*), its long and broad leaves of green jade springing from coral gravel and embracing bunches of its berries in amber, aquamarine, turquoise and coral. In cloisonné enamel pot decorated in a repetitive design of archaic conventional dragons, executed in deep blue and vermilion on a turquoise-blue ground, the pot supported on four feet in the form of squatting boys. Teakwood stand.

Height, 20 inches.

196—JADE FLORAL GROUP

Ch'ien-lung

The chrysanthemum blooms at the foot of a plum tree in blossom, their flowers in *fei-ts'ui* and white jade and pale green jade, and in agate and tourmaline, turquoise and lapis-lazuli. Held in a flattened globular vase of dense jade of soft and light moss-green hue, finely carved in low relief on obverse and reverse with scrolls of fabulous animalistic design encircling floral medallions, the scrolls exhibiting the dragon or dragon-horse head and the phoenix tail. Incised details enriched with gold. Teakwood stand.

Height, 20 inches.

197—JADE FLORAL GROUP

Ch'ien-lung

Chrysanthemum blossoming in *fei-ts'ui*, white and yellow jade, and carnelian agate, with leaves of green jade, issuing from a flattened pear-shaped vase of greenish-white jade with ferrous markings, carved in delicate relief with the *t'ao-t'ieh* ogre features of the ancient bronzes, and in bold relief and undercutting with dragons of the sea and land—the *lung* and the *mang*—whose sinuous bodies form handles to the vase. Teakwood stand.

Height, 21¾ inches.

First Afternoon

198—JADE FLORAL GROUP

Ch'ien-lung

A winter-blooming wild plum tree blossoming in white jade, and a lily of green jade and amethyst, spring from the broad neck of a vase of flattened globular form with dragon-head loop and loose-ring handles, both faces of which are carved in relief with an archaic and highly conventional phoenix-scroll—the jade exhibiting a soft and rich waxen polish. Teakwood stand.

Height, 21 inches.

199—JADE FLORAL GROUP

Ch'ien-lung

Ming vase of dense white and grayish-white jade with rich ferrous marbling, carved in beaker form and adorned with bas-relief carvings in animalistic and floral motives of primitive design and highly conventionalized. Within it a flourishing example of the tree peony with green jade leaves and blossoming in green, *fei-ts'ui*, yellow and white jade, lapis-lazuli, turquoise and amethyst. Has stand.

Height, 23½ inches.

200—JADE FLORAL GROUP

Ch'ien-lung

The camellia in bloom, in white jade and delicate carnelian agate, with leaves of rich green jade highly polished and showing finely-incised veins. In a tall quadrilateral jardinière of cloisonné enamel, with expanding lip and elaborately fashioned base with *ju-i* feet, the principal ornamentation floral panels in soft polychrome on a turquoise-blue ground. Metal stand.

Height, 23¾ inches.

201—WHITE GLASS AQUARIUM WITH TEAKWOOD STAND

Bell shape with flaring rim, the sides fluted as chrysanthemum petals, and containing lotus plants in white and yellow jade and amethyst. On a Ch'ien-lung teakwood pedestal carved with dragons, which rests on a modern quadrilateral base.

Diameter, 15 inches; height of stand, 38 inches.



202—CHINESE CLOISONNÉ AQUARIUM

Oblong, with gilt bronze finials and corner braces, on a table-base with skirt and feet in *ju-i* motive. Conventional lotus scroll decoration in rich polychrome on a turquoise-blue ground. Within, a sea flooring of broken red coral, natural rocks, shells, and branches of white and pink coral.

Length, 15½ inches.

203—CLOISONNÉ ENAMEL BIRDCAGE AND STAND

Dome shape, on four enameled *ju-i* feet. The entire floor and the exterior and interior of the base enameled in floral motive in polychrome on a turquoise-blue ground. Equipped with *fei-ts'ui* jade, cloisonné enamel and ivory cups, and ivory worm-tongs. On tripod pedestal with Ming decorations in cloisonné enamel.

Height, 14½ inches; of stand, 64½ inches.

204—CLOISONNÉ ENAMEL BIRDCAGE AND STAND

Companion to the preceding and of same dimensions.

First Afternoon

205—TORTOISE-SHELL BIRDCAGE WITH LACQUER STAND

Ch'ien-lung

Cylindrical with flattened top, on three carved and pierced ivory feet, their elaborate carving picturing landscapes and many figures. The cage itself lavishly adorned with further ivory carvings of various description, besides other rich ornaments and utensils. Suspended by a chain of jade and other materials from a tall dragon stand with a galleried hexagonal base, the stand in black lacquer richly decorated in gold, the decorations including landscapes, birds and lotus scrolls besides lattice designs. Of the Ch'ien-lung period throughout.

Height, 21 inches; of stand, 103 inches.

(Illustrated)

206—TORTOISE-SHELL BIRDCAGE WITH LACQUER STAND

Ch'ien-lung

Companion to the preceding, and of the same period throughout. Same dimensions.

(Illustrated)

207—BUFFALO HORN BIRDCAGE WITH LACQUER STAND

Ch'ien-lung

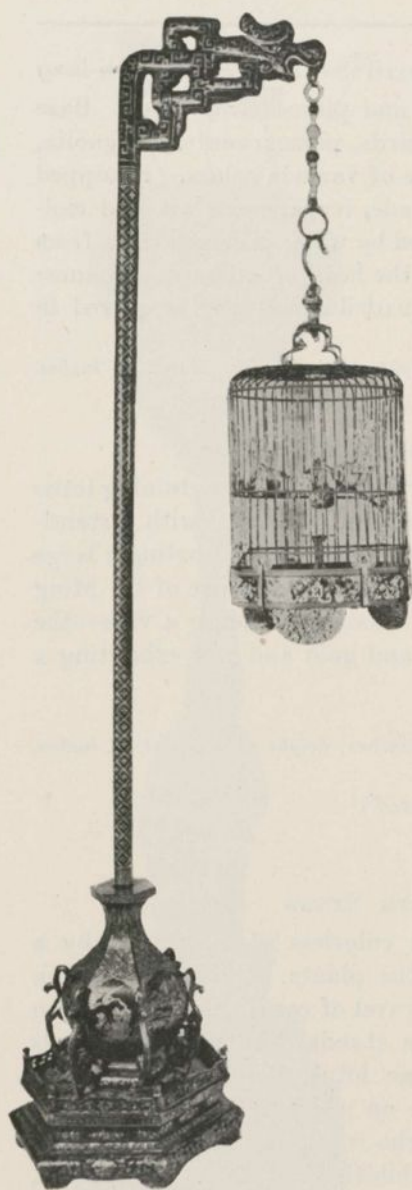
Octagonal, with dome top, on four carved and pierced ivory feet. Black lacquer base inlaid in mother-of-pearl with figures, birds and flowers. Equipped with ivory worm-tongs, cups of ivory, *fei-ts'ui* jade and other materials, and further furnished and decorated with ivory carvings of varied character. Suspended by a white jade ring from a dragon stand, the standard issuing from a vase borne upon the back of an elephant who stands upon an elaborately carved and painted base.

Height, 17½ inches; of stand, 69½ inches.

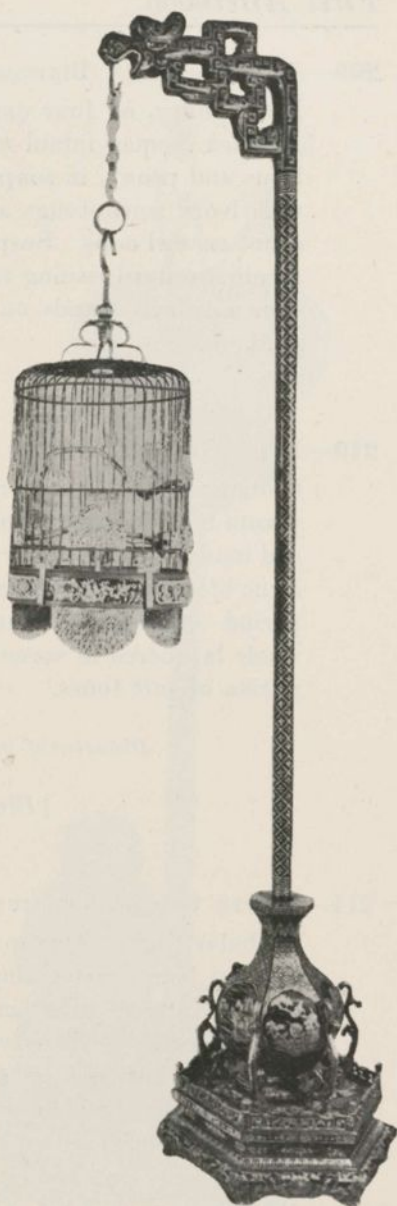
208—BUFFALO HORN BIRDCAGE WITH LACQUER STAND

Ch'ien-lung

Companion to the preceding and of the same period and dimensions.



206



205

TORTOISE-SHELL BIRDCAGES WITH LACQUER STANDS (*Ch'ien-lung*)

209—TORTOISE-SHELL BIRDCAGE WITH STAND *Ch'ien-lung*

Dome shape, on four carved and pierced ivory feet. Base of black lacquer inlaid with birds, pomegranates, magnolia, lotus and peony, in soapstone of various colors. Equipped with ivory worm-tongs and jade, ivory, porcelain and cloisonné enamel cups. Suspended by white jade pendants from a tall standard issuing from the head of a lion in Japanese bronze, which stands on a quadrilateral base lacquered in gold.

Height, 14 inches; of stand, 93 inches.

210—BLUE GLASS AQUARIUM WITH LACQUER STAND

Globular jar of transparent rich blue glass, containing lotus plants in jade and tourmaline. On a pedestal with a standard issuing from a quadrilateral base and supporting a large lotus blossom, and on the base a wood sculpture of the Ming period—a standing figure of Kuan-yin holding a vase—the whole lacquered in vermilion and gold and now exhibiting a patina of soft tones.

Diameter of jar, 13 inches; height of pedestal, 47 inches.

(Illustrated)

211—WHITE GLASS AQUARIUM WITH STAND

Globular jar of transparent colorless glass, girdled by a faceted band, containing lotus plants in white and green jade and carnelian set in a gravel of coral stems. Set upon a wood pedestal displaying a standard carved with clouds and bats, supporting a large lotus flower, the standard issuing from an oblong base on which is the finely-carved Ming figure of a seated boy who is playing with toads. The figure highly polished, and exhibiting patches of dull patina, the standard painted in reddish-brown.

Diameter of bowl, 13 inches; height of pedestal, 31 inches.

(Illustrated)



210



211

No. 210—BLUE GLASS AQUARIUM WITH LACQUER STAND

No. 211—WHITE GLASS AQUARIUM WITH STAND

First Afternoon

212—GREEN GLASS AQUARIUM WITH LACQUER STAND

A globular jar of transparent emerald-green glass, containing jade lotus plants, set upon a carved wood pedestal with a standard supporting a lotus flower, issuing from a quadrangular base on which is a standing Ming figure of a smiling and playful boy carved in wood. Painted in vermillion and gold.

Diameter of jar, 13 inches; height of pedestal, 31 inches.

213—CHINESE CARVED WOOD AQUARIUM

Formed of a wreath carved and pierced in peony-scroll design, springing from an inverted pear-shaped vase and upborne by two figures—temple-entrance guardians—supported on an oblong base with *ju-i* feet. The whole painted in gold and vermillion lacquer. The tank, within the wreath, contains a large growth of "sponge coral" in natural state, shells and stones.

Height, 44½ inches.

214—PAIR RARE SPUN GLASS AND PAINTED SCREENS

Ch'ien-lung

Four folds each. Of unusual construction, the decorations painted in soft hues of many colors on transparent paper cut in outline and pierced, and placed between finely spun glass threads, the threads on the two faces strung diagonally and crossing at right angles, giving a fine mesh effect, and with the paintings giving the whole a resemblance to *kō-ssŭ* tapestry work. This structure is then protected by glass panels on both sides. The decorations in the principal tier of panels picture an imperial garden party, showing the emperor and empress, noble callers, attendants and an orchestra of female musicians. The lower panels are given to handsome floral groups. The original frame being too fragile for general use in the Occident, for a screen of such weight, a new frame following precisely the original design has been constructed, in this country, to afford greater stability.

Height, 59½ inches; panel width, 14¼ inches.

215—GRAND AQUARIUM

Enclosing a representation of the Dragon Palace, the fabulous undersea abode of the greatest of all supernatural beasts in the Chinese highly fertile imagination. Pavilions of lapis-lazuli and yellow jade are neighbors of pagodas and other buildings, and of red and white coral trees; white jade bridges, and white jade boats with boatmen, await figures and animals of *fei-ts'ui* jade and white jade, of turquoise and aventurine; and seed-pearl, white jade and turquoise rocks stand beside natural stones some of which are colored. Mounted on carved wood table.

Height, 34 inches; length and width (approximative), 55 inches and 18 inches; height, including table, 66 inches.

CHINESE PEWTER AND ENAMELS

216—CHINESE PEWTER JAR

K'ang-hsi

Ovoid, with narrow and flattened shoulder and wide mouth. Cavo-rilievo decoration, of three foliated panels enclosing highly conventionalized archaic dragons on a thunder-scroll ground, and a *ju-i* shoulder border. Gray patina of soft lustre. Has stand.

Height, 3 $\frac{1}{8}$ inches.

217—JAPANESE PEWTER CEREMONIAL WINE POT

Seventeenth Century

Cylindrical, with horizontal spout, rigid bail handle in bamboo motive, and three stump feet. Relief and incised decoration of tumultuous waves of the sea. Gray patina of dull lustre. Has lacquer cover.

Height, 6 $\frac{5}{8}$ inches.

218—CHINESE PEWTER BOTTLE

Ming

Pear shape with slender neck expanding at the lip, and bold foot lightly spreading; six sided. Decoration inlaid in brass displaying the *feng-huang*, a leaping carp, songsters and shrubbery. Both metals showing a soft patina dark in tone. Has stand.

Height, 7 $\frac{7}{8}$ inches.

First Afternoon

219—CHINESE PEWTER TEA JAR

K'ang-hsi

Ovoid, with broad flat foot, flattened shoulder, and narrow cylindrical neck capped by a lined cover. Repoussé and engraved decoration of the eight Taoist immortals among clouds, reserved in the smooth within a diapered ground. On the cover, flowers and a Shou medallion. Delicate patina. Seal marks under foot and within cover. Has stand.

Height, 9½ inches.

220—CHINESE PEWTER OCTAGONAL VASE WITH COVER *Ming*

Brass-inlay decoration of figures and flowers. On the brass a rich copper-color and black patina, and on the pewter a soft dark gray patina of dim lustre. Underneath foot an eight-character mark, incised in brass and inset, reciting that the vase was made in the sixteenth year of Hung Chih of the Ming dynasty (A.D. 1504). Has stand.

Height, 15⅜ inches.

221—JAPANESE PEWTER TEA JAR WITH COVERS

Seventeenth Century

Ovoid with flat foot, high and flattened shoulder, short neck with molded lip, and cap cover over an inner in-setting cover. Unadorned save by its fine patina of silvery gray and black, and sundry mottlings. Underneath foot an incised mark saying that Yazayemon made it, at the corner of Shimmachi and Takeyamachi, Kyoto. Has stand.

Height, 17½ inches.

222—CHINESE ENAMELED SMOKING SET

Ch'ien-lung

Consisting of a long-stemmed pipe and a casket-shaped box with taper holders in plated silver, with rich adornment in gilt relief which appears on blue and white enamel ground, the adornment comprising figures of immortals, geometrical designs and ideographic inscriptions, all finely worked.

Length of pipe, 19½ inches; height of box, 3½ inches.

- 223—CLOISONNÉ ENAMEL PLANT JAR *Ch'ien-lung*
Cylindrical, with two lion-mask and loose-ring handles and three double-bands of cording, gilt, and the body between them carrying a fine lotus scroll decoration in polychrome enamels on a light turquoise-blue ground. On original pierced gilt metal and enameled circular stand with six *ju-i* feet.
Height, with stand, 9 $\frac{5}{8}$ inches.
- 224—PEKING ENAMEL PLANT JAR *Ch'ien-lung*
Inverted bell shape, with foliated rim, and sides modeled in accord, and low and spreading hexagonal foot. Rich decoration of bats and highly conventional floral scroll, in polychrome and gold, on an azure ground. Imperial seal mark. Balustered teakwood stand.
Diameter, 9 $\frac{3}{4}$ inches.
- 225—INLAID JEWEL CASKET *Ming*
Lacquer with ivory inlay, the top and all sides abundantly adorned with male and female figures, landscapes, flowers and birds, the dragon and the dragon-horse, inlaid in ivory. Lined with antique silk velvet with floral and medallion ornamentation.
Length, 15 $\frac{1}{2}$ inches.
- 226—CHINESE SILVER-GILT HANGING VASE
Inverted pear shape, flattened, with a broadly expanded quatrefoil rim and a bail handle, presenting the shape of a conventional Chinese flower basket, in filigree with inlays of kingfishers' feathers. Above the rim conventional butterflies. White jade hanging-ring, and chain of cultivated pearls. Has stand.
Length with chain and pendants, 11 $\frac{1}{2}$ inches.
- 227—IMPERIAL PEKING ENAMEL JARDINIÈRE *Ch'ien-lung*
Ovoid with flat foot and molded rim. Painted in brilliant enamels of rich coloring enhanced with gold, on a ground of turquoise-blue, with conventional bats, emblematic of happiness, within a finely designed and executed conventional floral scroll, rich, bold and resplendent. Has Ming vermilion lacquer table-stand, with vestigial decoration in gold revealing peony scrolls and conventional clouds.
Diameter, 30 $\frac{1}{4}$ inches; height of stand, 44 inches.

First Afternoon

228—CARVED LACQUER AND CLOISONNÉ ENAMEL STAND *Ming*

Circular, with five cabriole legs adorned with carved scrolls, resting on knob feet supported on a circular base; skirt foliated, the shallow drum above it pierced with slender quatrefoils. All in brown lacquer dusted with minute mother-of-pearl inlay, and enriched with gold. The cloisonné enamel top a vermillion dragon with features in polychrome, in a turquoise sky over a polychromatic sea.

Height, 34 $\frac{3}{4}$ inches; diameter, 15 inches.

229—CLOISONNÉ ENAMEL HANGING LANTERN

Quadrilateral with chamfered corners, and formal base and top. In openwork throughout, the motives conventional lotus scroll and Buddhistic emblems of happy augury, in polychrome enamels, enclosing oblong panels of glass which are backed by paintings of birds and flowers on paper. Supplied with an iron chain linked with *fei-ts'ui* jade and glass globes.

Height, 14 $\frac{3}{4}$ inches.

230—CLOISONNÉ ENAMEL HANGING LANTERN

Companion to the preceding.

SECOND AFTERNOON'S SALE

FRIDAY, FEBRUARY 4, 1921

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2 O'CLOCK

- 231—PORCELAIN SNUFF BOTTLE *Ch'ien-lung*
Flattened pear shape, of irregular conformation, and embraced within pine, plum and bamboo trees modeled in relief. Grayish creamy glaze with delicate *café-au-lait* crackle. Has stand.
- 232—PORCELAIN SNUFF BOTTLE *Ch'ien-lung*
Figure of a dog Fu on its haunches, with forepaws embracing a cub. Cream-white glaze lightly crackled. Has stand.
Height, 3 inches.
- 233—MIRROR-BLACK MINIATURE BOTTLE *Ch'ien-lung*
Pear shape with spreading foot. Monochrome glaze of brilliant mirror-black. With stand.
- 234—MIRROR-BLACK MINIATURE BOTTLE *Ch'ien-lung*
Globular with short neck lightly expanding; lustrous mirror-black glaze. With stand.

Second Afternoon

- 235—FLAMBÉ COUPE *Ch'ien-lung*
Compressed globular form with lightly indicated lip. Dense *flambé* glaze of rich deep reds with occasional purplish flashes. Has stand.
- 236—CHERRY-COLOR COUPE *Yung Chêng*
Globular with small mouth. Fine white porcelain in a brilliant glaze of rich cherry-pink and approaching the darker notes of the peachblooms. Has stand.
- 237—CELADON COUPE *Ch'ien-lung*
Cylindrical rounding into a small circular mouth. Luminous celadon glaze of pale greenish-gray. Seal mark in underglaze blue. Has stand.
- 238—CAFÉ-AU-LAIT BOTTLE *K'ang-hsi*
Pear shape with slender neck and trumpet lip and low foot. Brilliant glaze of warm *café-au-lait* note, with mirror properties. Has stand.
- 239—CAFÉ-AU-LAIT VASE *K'ang-hsi*
Baluster form with short neck and spreading lip. Luminous glaze in a light, pale tone of *café-au-lait*. With stand.
- 240—SMALL WHITE JAR *Ch'ien-lung*
Ovoid with embryonic neck and lightly defined lip. Clothed in a monochrome glaze of soft and brilliant white. Has stand.
- 241—ROSE-SOUFFLÉ JAR *Ch'ien-lung*
Ovoid with short neck; clothed in a *rose-soufflé* glaze of bright lustre. With stand.
- 242—MARBLEIZED JAR *Ch'ien-lung*
Ovoid with embryonic neck; marbleized glaze in a variety of coloring, with brilliant surface. Has stand.
- 243—MUSTARD-YELLOW BOTTLE *Ch'ien-lung*
Double-gourd form, within a glaze of light greenish mustard-yellow with fishroe crackle. Has stand.

Second Afternoon

- 244—MUSTARD-YELLOW VASE *Ch'ien-lung*
Oviform with short neck and spreading lip. Light mustard-yellow glaze, *truité*. With stand.
- 245—WATERMELON-GREEN JAR *Ch'ien-lung*
Ovoid with short neck and delicate lip. Rich and luminous glaze of watermelon-green, lightly crackled. With stand.
- 246—CUCUMBER-GREEN JAR *Ch'ien-lung*
Ovoid with short neck. Monochrome glaze of cucumber-green, *truité*, with a soft lustre. Has stand.
- 247—SET OF FIVE CORAL WINE CUPS *Ch'ien-lung*
Ovoid, on a short foot. Fine, light and delicate, semi-egg-shell white porcelain, the interior of the cups glazed in pure white, and the exterior in a brilliant and rich coral-pink of fine tonal quality. Have stands.
- 248—CAMELLIA-LEAF GREEN VASE *K'ang-hsi*
Oviform with short neck and lightly flaring lip. Brilliant monochrome glaze in the green of the camellia-leaf light in tone and showing a delicate fishroe crackle. With stand.
Height, 3 inches.
- 249—CAFÉ-AU-LAIT VASE *K'ang-hsi*
Oviform with short neck and spreading lip. Brilliant mirror glaze of light but rich *café-au-lait*. With stand.
Height, 3 inches.
- 250—METALLIC-SOUFFLÉ BOTTLE *Ch'ien-lung*
Ovoid with slender neck. Luminous glaze of iron-rust brown, with delicate metallic-*soufflé* surface. Has stand.
Height, 3¼ inches.
- 251—MIRROR-BLACK BOTTLE *Ch'ien-lung*
Double-gourd form, invested with a brilliant glaze of mirror-black. Has stand.
Height, 3¼ inches.

Second Afternoon

- 252—CAMELLIA-LEAF GREEN VASE *Ch'ien-lung*
Slender oviform with short neck. Monochrome glaze of rich camellia-leaf green, without the customary crackle. With stand. *Height, 3 inches.*
- 253—SOFT PASTE JAR *Yung Ch'eng*
Elongated oviform with short neck. So-called "soft paste" porcelain, light and delicate, with a faintly incised and barely discernible primitive floral decoration, within a dense cream glaze with a fine *café-au-lait* crackle. Has stand. *Height, 3¾ inches.*
- 254—BLANC DE CHINE STATUETTE *Ch'ien-lung*
Seated figure of Hotei, happily smiling and holding a fly whisk. Brilliant monochrome glaze of rich white. Has stand. *Height, 4 inches.*
- 255—FAMILLE-VERTE BOTTLE *K'ang-hsi*
Pear shape with slender neck and trumpet lip, on a delicate foot. Fine glaze of pure white rich in quality, with an overglaze decoration in colors of the *famille-verte* exhibiting designs from the hundred antiques. Has stand. *Height, 4¼ inches.*
- 256—MIRROR-BLACK BOTTLE *Ch'ien-lung*
Globular with straight tubular neck. Mirror-black glaze with soft lustre. Has stand. *Height, 4¼ inches.*
- 257—TEA-DUST BOTTLE *Ch'ien-lung*
Low ovoidal body with steep shoulder and slender neck, and deep foot. Rich tea-dust green glaze of soft lustre. Has stand. *Height, 4¾ inches.*
- 258—WHITE BOTTLE *Ch'ien-lung*
Pear shape with short slender neck and low foot. Luminous glaze in soft white of creamy suggestion. Teakwood stand. *Height, 5⅛ inches.*

Second Afternoon

- 259—METALLIC-SOUFFLÉ GALLIPOT *Ch'ien-lung*
Rich dark brown glaze, almost black, brilliant and further enlivened by minute iron-rust and silvery fleckings. Has stand.
Height, 5 inches.
- 260—CRACKLED CELADON VASE *K'ang-hsi*
Ovocylindrical with delicate foot, short and slender neck and short everted lip. Brilliant celadon glaze of pale grayish-seagreen, with a bold crackle in *café-au-lait* lines. Has stand.
Height, 5 inches.
- 261—WHITE BOTTLE *Ch'ien-lung*
Pear shape with delicate and long neck and low foot. Monochrome glaze of soft white and subdued luminosity. With stand.
Height, 5¼ inches.
- 262—ROYAL BLUE JAR *K'ang-hsi*
Ovoidal with truncate neck and low foot. *Bleu-de-roi* glaze rich in tone and of mirror brilliance. Has stand.
Height, 5½ inches.
- 263—ROYAL BLUE OVIFORM JAR *K'ang-hsi*
With short neck and molded lip. Brilliant mirror glaze of royal blue, rich in tone. Teakwood stand.
Height, 5½ inches.
- 264—TURQUOISE-BLUE VASE *Ch'ien-lung*
Inverted pear shape with short wide neck and spreading lip. Brilliant glaze of rich and finely mottled turquoise-blue, *truité*. Carved stand.
Height, 5½ inches.
- 265—PAIR PALE CELADON BEAKER-FORM VASES *K'ang-hsi*
Light but dense porcelain, the exterior coated with the palest of grayish-celadon, sometimes called not sea-green but gray-peagreen, glaze, of soft and delicate luminosity. Have stands.
Height, 5¾ inches.



266—TURQUOISE-BLUE BOTTLE

Ch'ien-lung

Spheroidal with full neck lightly expanding, and bold foot slightly convex. Turquoise-blue glaze with a slight trend toward the greenish-turquoise tone, of delicate, soft luminosity, and disclosing a fine pin-crackle. With stand.

Height, 5 $\frac{7}{8}$ inches.

267—MUSTARD-YELLOW VASE

Ch'ien-lung

Amphora shape, the trumpet lip glazed in seal-brown and the body in a delicate mustard-yellow with fishroe crackle and brilliant surface. Has stand.

Height, 5 $\frac{3}{4}$ inches.

268—CAMELLIA-LEAF GREEN VASE

Ch'ien-lung

Oviform with short full neck and flaring trumpet lip. Brilliant glaze of mirror quality, in a fine tone of camellia-leaf green, closely and boldly crackled in fine and delicate lines. With stand.

Height, 5 $\frac{1}{2}$ inches.



269—CAMELLIA-LEAF GREEN BOTTLE

K'ang-hsi

Globular-ovoidal with tubular neck. Rich and fine camellia-leaf green glaze of mirror brilliancy, with a dense and delicately-lined fishroe crackle. Has stand.

Height, 6 inches.

270—MUSTARD-YELLOW BOTTLE

Ch'ien-lung

Ovoid with flat foot, and tubular neck lightly expanding. Brilliant glaze of fine light mustard-yellow, *truité*. Has stand.

Height, 5¾ inches.

271—BLEU-DE-ROI BOTTLE

K'ang-hsi

Pear shape with short neck and bold foot. Brilliant *bleu-de-roi* glaze very deep and dark in tone. Has stand.

Height, 5¾ inches.

Second Afternoon

272—SPLASHED CELADON BOTTLE

Ch'ien-lung

Globular with slender neck, the neck and shoulder partly encircled by a dragon modeled in free relief. Fine hard paste porcelain, enclosed in a glaze of brilliant and pure pale celadon tone, and engagingly splashed in soft brown and the delicate greens and rose of ripening peach-skin. Seal mark of the reign. Teakwood stand.

Height, $5\frac{1}{2}$ inches.

273—MUSTARD-YELLOW VASE

Ch'ien-lung

Ovoidal with short full neck and flaring lip. Luminous glaze of fine light mustard-yellow, *truité*. Superior surface of lip in a brilliant camellia-leaf green glaze of rich quality, *truité*. With stand.

Height, 6 inches.

274—LAPIS-BLUE BOTTLE

Ch'ien-lung

Globular with steeply sloping shoulder and cylindrical neck. Brilliant glaze of rich and pure lapis-lazuli blue, deep in tone and of delicate *peau-d'orange* surface. Has stand.

Height, 6 inches.

275—CAFÉ-AU-LAIT JAR

Ming

Inverted pear shape with short neck and molded lip. Dense enamel glaze of cream-white and *café-au-lait*, with a close crackle, and in addition a rare crackle of broad spaces which appears in lines of purple-rose. Teakwood stand.

Height, $5\frac{3}{4}$ inches.

276—TURQUOISE-BLUE BOTTLE

Ch'ien-lung

Globular with slender neck very lightly expanding. Brilliant glaze of pure and fine and lightly mottled turquoise-blue, of minute *truité* character. Has stand.

Height, 6 inches.

277—METALLIC-SOUFFLÉ VASE

Ch'ien-lung

Pear shape with deep and spreading foot, wide neck and expanding lip, and two dragon-head loop handles. Lustrous glaze of dark purplish-brown, plenteously and minutely besprinkled with fine metallic fleckings of silvery note. Teakwood cover and stand.

Height, 6 inches.

Second Afternoon

278—BLEU-DE-ROI BOTTLE

K'ang-hsi

Ovoid with straight slender neck. Rich glaze of deep royal blue, with mirror properties. Teakwood stand.

Height, 6 inches.

279—WHITE DECORATED VASE

K'ang-hsi

Pear shape tapering to a slender neck with trumpet lip, and delicately-defined foot. Incised in the paste, emblems, household ornaments and a stand of books, beneath a monochrome glaze of pure soft white, even in tone and of delicate luminosity. Has stand.

Height, 6½ inches.

280—TURQUOISE-BLUE BOTTLE

Ch'ien-lung

Ovoid with cylindrical neck. Delicately mottled turquoise-blue glaze with a brilliant mirror surface and bold fishroe crackle. Has stand.

Height, 6½ inches.

281—ROYAL BLUE JAR

K'ang-hsi

Ovoid with short neck and spreading lip. Luminous monochrome glaze of rich *bleu-de-roi*. Teakwood stand.

Height, 6¼ inches.

282—SOUFFLÉ GALLIPOT

Yung Chêng

Dense porcelain, coated with a rich enamel glaze with a *soufflé* surface of many notes, including iron-rust tones, and the lip appearing wholly in plain iron-rust hue. Has stand.

Height, 6¼ inches.

283—WHITE BOTTLE-FORM VASE

Ch'ien-lung

Globular with tall neck and spreading lip and foot, the body marked in melon lobes by double incision. Brilliant glaze of pure soft white. Has stand.

Height, 6¼ inches.

284—TURQUOISE-BLUE VASE

Ch'ien-lung

Amphora form with short neck and trumpet lip. Glaze of turquoise-blue with a trend toward the greenish-turquoise note, with fine fishroe crackle. Carved stand.

Height, 6¾ inches.

Second Afternoon

- 285—ROBIN'S-EGG SOUFFLÉ BOTTLE-FORM VASE *Ch'ien-lung*
Globular with lightly spreading foot, and tubular neck with flange lip. Body and neck encircled by lightly molded rings. Robin's-egg *soufflé* glaze mellow in tone and of soft lustre. Teakwood stand.

Height, 6 $\frac{5}{8}$ inches.

- 286—METALLIC-SOUFFLÉ BOTTLE *Ch'ien-lung*
Double-gourd shape. Unusual *soufflé* glaze, of soft silvery lustre and scintillant sparkle. Teakwood stand.

Height, 7 inches.

- 287—CELADON BOTTLE-FORM VASE *Ch'ien-lung*
With melon-form mid-body expansion, and the whole vertically fluted in broad and narrow melon lobes, and glazed in a pure and brilliant celadon tone, a light and delicate grayish-seagreen. Has stand.

Height, 7 $\frac{1}{8}$ inches.

- 288—BRILLIANT AZURE BOTTLE-SHAPED VASE *K'ang-hsi*
Body a modified inverted pear shape, with steeply sloping shoulder, slender neck slightly tapering, expanding lip and lightly molded foot. Mirror glaze of rich and glowing azure, with brilliant atmospheric depths. Has stand.

Height, 7 $\frac{1}{4}$ inches.

- 289—IRON-RUST SOUFFLÉ BOTTLE *Ch'ien-lung*
Pear shape with slender neck and short foot. Luminous glaze of deep iron-rust brown, with a *soufflé* surface of minute metallic fleckings. Has stand.

Height, 7 $\frac{1}{4}$ inches.

- 290—CANARY-YELLOW GINGER JAR *K'ang-hsi*
Ovoid with short wide neck and flaring foot. Resonant porcelain invested with a delicate glaze of light canary-yellow of lustrous surface. Teakwood cover and stand.

Height, 7 $\frac{1}{4}$ inches.

Second Afternoon

291—CELADON CRACKLED VASE

K'ang-hsi

Baluster form with short expanding neck and upright lip. Celadon glaze of soft grayish-seagreen tint, charged with airy globulites of finely-churned foam, and marked by a bold crackle in deep *café-au-lait*. Teakwood stand.

Height, 7 $\frac{3}{8}$ inches.

292—ORANGE-YELLOW BOTTLE

Ch'ien-lung

Pear shape with slender neck and short foot. Rich and brilliant glaze of light orange-yellow tone, delicately crackled and showing a soft iridescent lustre. Teakwood stand.

Height, 7 $\frac{1}{2}$ inches.

293—DRAGON BOWL

K'ang-hsi

Ovoid with low spreading foot. Brilliant glaze of rich light yellow, interrupted by four-clawed dragons incised in the paste and glazed in light emerald-green. Teakwood table-stand.

Diameter, 7 $\frac{1}{2}$ inches.

294—DECORATED WHITE PLATE

K'ang-hsi

Thin translucent porcelain of clear tone, in a brilliant white glaze, with a fish border on the rim in *rouge-de-fer*. Finely incised beneath the white glaze are scroll borders, and dragons encircling a Shou medallion. Carved teakwood easel stand.

Diameter, 7 $\frac{3}{4}$ inches.

295—CORAL-RED BOWL

K'ang-hsi

Ovoid with lightly molded rim and bold foot. Clear musical porcelain in a coral glaze rich in quality and of soft lustre, relieved by a fine white glaze on the top of the rim. Mark, a seal within a blue double-ring. Teakwood table-stand.

Diameter, 8 inches.

296—CLAIR-DE-LUNE BOTTLE-FORM VASE

K'ang-hsi

Oviform body with slender neck and lightly expanding lip, on a bold foot. *Clair-de-lune* glaze of delicate lilac-gray hue, and an underglaze floral decoration lightly incised. Has stand.

Height, 5 $\frac{3}{8}$ inches.



297—SOFT PASTE WHITE DECORATED VASE *Yung Chêng*

Slender oviform with flat foot, high and narrow shoulder and abbreviated neck. Light porcelain of the so-called "soft paste" type and lightly rumpled surface, with a decoration of peony, bamboo and butterfly in low relief, within a rich and brilliant cream-white glaze. (Very slight, scarcely detectable restoration at foot.) Teakwood stand.

Height, 7 $\frac{3}{4}$ inches.

298—BLANC DE CHINE BOTTLE *K'ang-hsi*

Cylindrical with slightly expanding and rounded shoulder, slender neck and cupped lip. Coiled about the neck a lizard-dragon modeled in relief. Monochrome glaze of pure and brilliant white. Has stand.

Height, 8 $\frac{1}{2}$ inches.

299—CLAIR-DE-LUNE BOTTLE *K'ang-hsi*

Pear shape with lightly molded and expanding lip and slightly spreading foot. *Clair-de-lune* glaze with mirror properties, and a soft lavender-blue tone. Has stand.

Height, 5 $\frac{3}{8}$ inches.



300—CLAIR-DE-LUNE BOTTLE-FORM VASE

K'ang-hsi

Elongated pear shape with slender neck and lightly expanding lip, and bold foot. Dense porcelain invested with a brilliant *clair-de-lune* glaze of most delicate lilac-gray tint. Has stand.

Height, 5¼ inches.

301—CLAIRE-DE-LUNE VASE

K'ang-hsi

Baluster form with short slender neck. *Clair-de-lune* glaze of pale lavender-blue tone, and underglaze decoration of floral spray and butterfly appearing in deep blue. Has stand.

Height, 5¼ inches.

302—CAMELLIA-LEAF GREEN BEAKER

K'ang-hsi

Slender form; fine hard paste white porcelain of ringing note. Clothed with a rarely beautiful and unusually brilliant glaze of fresh and fine camellia-leaf green, too subtle and diffuse in its remarkable brilliancy to be a mirror, and showing a mystically varied crackle in fine dark lines. Teak-wood stand.

Height, 8¼ inches.



303—PEACHBLOOM WATER JAR

K'ang-hsi

Semi-globular with short incurvate neck and small mouth; commonly colled writer's water receptacle. Fine white porcelain of K'ang-hsi, with a brilliant peachbloom glaze rich in tonal quality, uncommonly varied in its notes, and now revealing and again lightly veiling the characteristic three dragon-cloud medallions which are incised in the paste. The glaze includes all the notes of the peach skin from soft emerald green to gray and rich brown and soft warm pink, with an unusually extensive display of the green surface. Carved ivory stand.

Diameter, 5 inches.

304—PEACHBLOOM COUPE

K'ang-hsi

Circular and shallow, of ovoidal contour, with large mouth and low foot. Brilliant peachbloom glaze in delicate pink tones and with a large area of the greenish fleckings. Mark: *Ta Ch'ing K'ang-hsi nien chih*. Teakwood stand.

Diameter, 4½ inches.

305—LANG-YAO JAR

K'ang-hsi

Globular with bold foot. Dense porcelain of K'ang-hsi, with a rich *sang-de-bœuf* glaze showing the deeper tones of the condensing blood, with lighter areas and many small clottings. Has stand and cover.

Diameter, 4 inches.



306—PEACHBLOOM WATER JAR

K'ang-hsi

Semi-globular with small mouth and short lip. Generally spoken of as writer's water receptacles but known also as oil jars because sometimes anciently used as lamps. Luminous peachbloom glaze with the soft pinks and softer grays and browns of the peach's coat, the glaze's transparency revealing in all the perfection of their design three dragon-and-cloud medallions incised in the paste. (Small chip at lip.) Has six-character mark of the reign. Carved teakwood stand.

Diameter, 5 inches.

307—PEACHBLOOM SEMI-GLOBULAR JAR

K'ang-hsi

With short incurvate neck and small mouth with delicately molded lip. Incised in the paste three dragon-and-cloud medallions, beneath a finely lustrous peachbloom glaze of soft peach-pink and grayish ashes-of-roses notes, with occasional deeper flushes of the pink tones of the peach's surface. Lip in a pure and brilliant white. Fine heavy hard paste white porcelain. A perfect piece. Mark in bright underglaze blue beneath the white glaze of the foot: *Ta Ch'ing K'ang-hsi nien chih* (Made in the reign of K'ang-hsi of the Great Ch'ing [the recently deposed Tartar or Manchu] dynasty). Teakwood stand.

Diameter, 5 inches.



308—PEACHBLOOM CHRYSANTHEMUM JAR

K'ang-hsi

Ovoid with convex foot. Dense and heavy hard paste white porcelain of *K'ang-hsi*, of fine texture, with a deep base border of slender chrysanthemum petals modeled in light relief in the paste, and a brilliant peachbloom glaze of delicate pink, flushing with deeper notes and showing an area of the strongly characteristic greenish fleckings. Mark: *Ta Ch'ing K'ang-hsi nien chih*. Carved teakwood cover and stand.

Height, 4 $\frac{3}{4}$ inches.

309—LANG-YAO JAR

K'ang-hsi

Globular with lightly modeled lip and foot. Dense hard paste white porcelain, the exterior of the jar encased in a *sang-de-bæuf* glaze of characteristic tones, the interior glazed in rice-white with a bold crackle. Has stand.

310—LANG-YAO BEAKER-FORM VASE

K'ang-hsi

Invested with a characteristic *sang-de-bæuf* glaze showing the pinkish-red notes of the cooling, the flecks of brown of the clots, and the deep red of the fluid blood. With stand.



311—APPLE-GREEN JAR

K'ang-hsi

Globular with embryonic neck and boldly molded lip. Fine heavy porcelain, with a pure, soft and light apple-green glaze uniform in tone, boldly crackled in lines of soft brown, perfect, and continued underneath the perfect foot. Interior in rice-white with *café-au-lait* crackle. Carved stand.

Height, 3½ inches.

312—LANG-YAO INCENSE BURNER

K'ang-hsi

Broad and low pear shape with wide mouth. Fine porcelain, the exterior invested with a *sang-de-bœuf* glaze in the darker red tones of the congealing blood, and the interior of the jar glazed in soft white with a dense *café-au-lait* crackle. Hsüan Tê mark (apocryphal). Carved and pierced teakwood cover and stand.

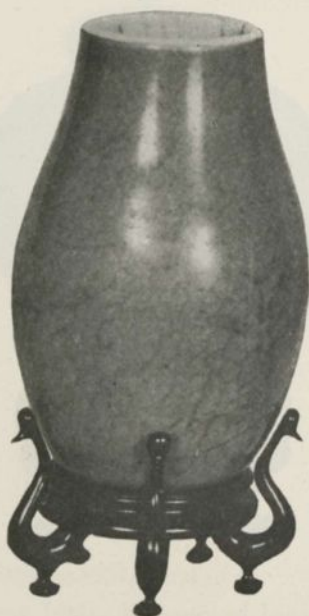
Diameter, 4½ inches.

313—LANG-YAO JAR

K'ang-hsi

Oviform with truncated neck (metal capped). Fine hard paste white porcelain, with a brilliant *sang-de-bœuf* glaze exhibiting deep reds and watery pinks of the flowing and cooling blood. Carved teakwood stand.

Height, 9 inches.



314—APPLE-GREEN VASE OF RARE QUALITY

K'ang-hsi

A pear-shaped jar with truncate neck and broad mouth, and fine, perfect foot. Fine porcelain of sound texture, enameled with a brilliant glaze of soft and light apple-green, marked by a rambling, eccentric crackle in tones of soft brown. Teakwood stand.

Height, 6¼ inches.

315—APPLE-GREEN VASE

K'ang-hsi

Baluster-form jar with gilt rim. Heavy resonant porcelain, with a dense enamel glaze of apple-green rich in tone and boldly crackled, with a soft and delicate metallic lustre and a surface of mirror brilliancy. Has cover and stand.

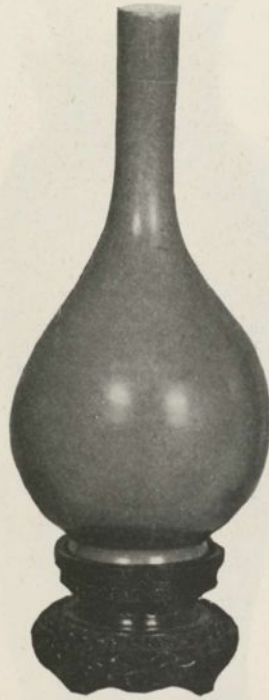
Height, 7½ inches.

316—LANG-YAO GLOBULAR JAR

K'ang-hsi

Fine, heavy hard-paste white porcelain of *K'ang-hsi*, of clear resonance, from the furnace of the great director Lang and enveloped in one of the richest of the brilliant *sang-de-bœuf* glazes of his directorate, representing the blood from fluidity to congelation, and ending in a deep welter at the perfect foot. Ivory and teakwood cover.

Height, 8 inches.



317—VERY FINE CORAL-RED BOTTLE

Yung Chêng

Pear shape with gracefully slender neck and low and lightly spreading foot. Fine hard paste white porcelain of musical tone, clothed in a delicately mottled coral glaze of rich quality and soft metallic lustre, its surface reflections appearing as those of a mirror in a light, delicate mist. Teakwood stand.

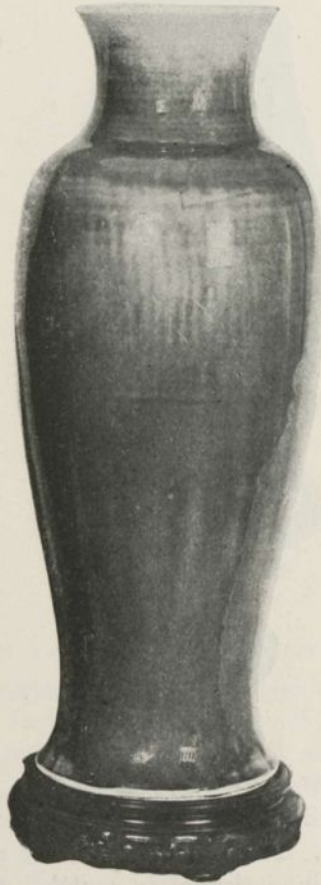
Height, 9½ inches.

318—PEACHBLOOM BOTTLE

K'ang-hsi

Body in conical, slightly ovoidal, expansion from a delicately modeled foot, with gently sloping shoulder contracting to a slender neck. Peachbloom glaze of soft lustre, in soft and warm peach-pink throughout with a delicate grayish mottling. Teakwood stand.

Height, 6½ inches.



319—LANG-YAO VASE

K'ang-hsi

Tall and slender, oviform, with high and narrow shoulder and short incurvate neck, and lightly spreading foot to which the glaze flows and ends in the control characteristic of the Lang furnace. The glaze, a very brilliant *sang-de-bœuf*, with mirror properties, its range of color comprising the glowing depths of the fluent blood, the hardening, pinkish-reds of partial congelation, with deeper brownish notes of cooling, and thinner watery areas, where the crackle is more clearly revealed. (Slight restoration at the rim.) Teakwood stand.

Height, 18 inches.



320—LANG-YAO VASE

Tall baluster form with short and wide incurvate neck. Heavy sonorous porcelain, in a rich enamel *sang-de-bœuf* glaze of mirror brilliance, in the full abundant tones of the flowing blood rapidly cooling and showing areas of darkened, hardening surface, and much clotting. (Slight repair at foot.) Teakwood stand.

Height, 16 $\frac{1}{4}$ inches

(See also Frontispiece)

Second Afternoon

321—LANG-YAO VASE

K'ang-hsi

Inverted pear shape with gracefully spreading foot, and short neck slightly incurvate, with gilt-metal capped rim. Dense resonant porcelain, with one of the richest of the *sang-de-bœuf* glazes, showing the brilliant red of the flowing blood and the subtly varying tones of gradual congelation, and ending in the perfection of flow characteristic of the Lang pieces. Teakwood stand.

Height, 16½ inches.

322—LANG-YAO JAR

K'ang-hsi

Oviform with high and narrow shoulder, and teakwood cover. Heavy hard paste white porcelain, with characteristically perfect foot glazed underneath in white with *café-au-lait* crackle, the jar covered with a fine *sang-de-bœuf* glaze, crackled and of orange skin surface, in the varied tones of the cooling blood from thin to watery and deepening in condensation, and plentifully flecked with the small dark clottings of rapid hardening. Has stand.

Height, 8 inches.

323—TURQUOISE-BLUE VASE

Ch'ien-lung

Globular with short wide neck and spreading lip and foot. Incised and modeled in low relief in the paste an extensive and highly conventional decoration, including a broad floral lattice and varied borders. Brilliant turquoise-blue glaze, closely crackled. Has stand.

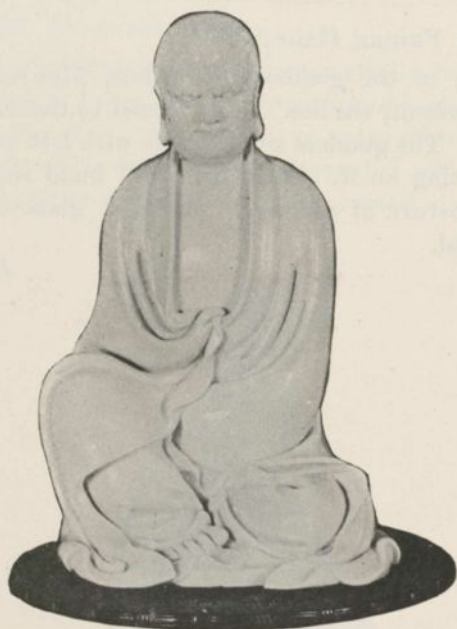
Height, 8⅞ inches.

324—CELADON BOTTLE-FORM VASE

K'ang-hsi

Pear shape with long full neck lightly expanding to a lightly molded lip; low and finely-shaped foot. Fine hard paste white porcelain of K'ang-hsi, with a highly conventional dragon-and-cloud decoration incised in the paste, and four several borders similarly executed, beneath a brilliant glaze of pure and delicate soft grayish sea-green. Hsüan Tê mark (apocryphal). Teakwood stand.

Height, 8¾ inches.



325—FUCHIEN STATUETTE

K'ang-hsi

Figure of Daruma, seated on his mat, right knee raised and both hands concealed within his abundant robes, breast bared, and head slightly but stiffly inclined, in meditation. Characteristic, rich cream glaze of soft lustre. Has teak-wood stand carved as a woven mat.

Height, 9 inches.

326—FUCHIEN STATUETTE

Exquisitely modeled figure of Kuan-yin, goddess of mercy, on a semicircular base of openwork rockery, with a bundle of books on a ledge at her side. Both hands are in view, the right resting on her raised right knee, and the bare right foot projects from her robe. She has a high topknot through which a bamboo hairpin is thrust, and in place of the tiara has a fine burst of flowers, while a beaded necklace crosses her breast in light relief. Brilliant glaze of fine pure white, which has suffered no injury whatever.

Height, 11 inches.

327—FUCHIEN FIGURE GROUP

K'ang-hsi

Statuette of the goddess of wisdom, Monju, seated on a lion recumbent, the lion's head turned to the left and looking upward. The goddess sits sidewise with left knee raised and hand resting on it, and in her right hand she holds a vase in the posture of pouring. Brilliant glaze of pure white. Has stand.

Height, 7 inches.



328—FUCHIEN STATUETTE

Ming

Kuan-yin, goddess of mercy, seated on an openwork rockery base. In full robes, without cowl, a scroll held in her left hand, which rests lightly on her right wrist, which in turn is supported on her raised right knee, the bare right foot projecting from the robes. Brilliant glaze of creamy white. Fortunately preserved without the too common chipping of the delicate finger tips in these *blanc de Chine* statuettes.

Height, 12¼ inches.

329—PORCELAIN STATUARY GROUP

K'ang-hsi

A Lohan of strenuous expression partially reclining upon a tiger which is lying down but vigorously alert, the Lohan grasping one of its ears. Tiger in naturalistic coloring, the Lohan in polychromatic robes decorated with Shou medallions and conventional clouds. Teakwood stand.

Length, 8 inches.



330—FUCHIEN STATUETTE

K'ang-hsi

Standing figure of Kuan-yin, in fine *pai tz'u*, "the 'white porcelain' *par excellence* of the Chinese, the *blanc de Chine* of the older French writers," to quote Dr. Bushell. The goddess is crossing the waves on a crawfish, and carries a *ju-i* sceptre in her left hand. Characteristic glaze of rich creamy tone and soft brilliancy. Has stand.

Height, 9 inches.



331—FUCHIEN STATUETTE

Ming

Standing figure of the Buddhist divinity Avalokitesvara, the Goddess of Mercy—Kuan-yin, “the divine hearer of prayers”—on a scrolled rockery base. She is in full and flowing robes, with high headdress, coronet and cowl, bare-footed, a necklace in relief crossing her bare breast, her hands crossed before her, and she looks downward toward her left with benignant expression, even the suggestion of a benign smile. Brilliant soft white glaze. (Slight finger restoration of one hand.)

Height, 18¼ inches.

332—FUCHIEN STATUETTE

Ming

Standing figure of the bare-footed Kuan-yin, in robes and cowl, with hands concealed within the folds of her draperies, on a base involving the lotus with waves. Characteristically brilliant glaze of creamy white.

Height, 13¾ inches.

Second Afternoon

333—CHERRY-RED BOTTLE

K'ang-hsi

Spherical with graceful cylindrical neck lightly expanding. Fine and heavy hard paste white porcelain, clothed in a glaze of rich cherry-red, with a delicate *peau-d'orange* surface. Teakwood stand.

Height, 9 inches.

334—POWDER-BLUE TEMPLE JAR

K'ang-hsi

Porcelain of musical tone, invested with a *bleu-fouetté* glaze rich in color quality. Has stand.

Height, 9¼ inches.

335—TURQUOISE-BLUE BOTTLE-SHAPED VASE

Ch'ien-lung

Globular with short and wide incurvate neck, and expanding and foliated lip. Brilliant mirror glaze of rich turquoise-blue minutely crackled. Carved teakwood stand.

Height, 10¼ inches.

336—WHITE DECORATED BOTTLE

K'ang-hsi

Globular with tubular neck and low foot. Incised decoration of conventional lotus scroll in a deep band around the body, and a deep border at top of the neck, beneath a glaze of brilliant white. Has stand.

Height, 10⅝ inches.

337—LIVER-COLOR BOTTLE

Ch'ien-lung

Pear shape contracting gracefully to a slender cylindrical neck; low foot. Invested with a monochrome glaze of rich liver hue and orange-skin surface of moistened-mirror lustre. Teakwood stand.

Height, 11 inches.

338—CHERRY-COLORED BOTTLE

Yung Ch'eng

Globular-ovoidal with full neck lightly expanding. Fine clear porcelain, invested with a monochrome glaze of rich cherry-red, crackled, and having a *peau-d'orange* surface of delicate mirror properties. Teakwood stand.

Height, 12⅜ inches.

Second Afternoon

339—TURQUOISE-BLUE VASE

Ch'ien-lung

Globular bottle form with broad low body on a bold foot, and a large and graceful neck lightly incurvate and ending in a short and slightly expanding lip. Brilliant glaze of rich and delicately mottled pure turquoise-blue, with mirror properties and a minute fishroe crackle. Teakwood stand.

Height, 13 inches.

340—MUSTARD-YELLOW BOTTLE

Ch'ien-lung

Globular with full neck. Resonant porcelain in a monochrome glaze of mustard-yellow with mirror surface. Has stand.

Height, 13 $\frac{3}{8}$ inches.

341—PAIR IMPERIAL YELLOW JARS

Tao Kuang

Ovoid with bold foot, and short neck with molded lip. Luminous monochrome glaze in light notes of imperial yellow. Seal mark of the reign incised under the glaze. Have teakwood stands.

Height, 9 $\frac{1}{4}$ inches.

(Illustrated)

342—IMPERIAL YELLOW JAR AND COVER

K'ang-hsi

From the Emperor's palace at Mukden. Ovoid with short wide neck and boldly spreading foot; hat-shaped cover with conical button finial. Sonorous porcelain, invested with a mirror glaze of rich yellow, the tone deepening on the shoulder. (Gold lacquer repair at rim of cover.) Has stand.

Height, 15 $\frac{1}{4}$ inches.

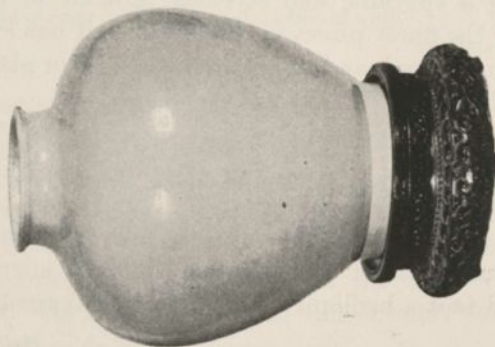
(Illustrated)

343—TURQUOISE-BLUE VASE

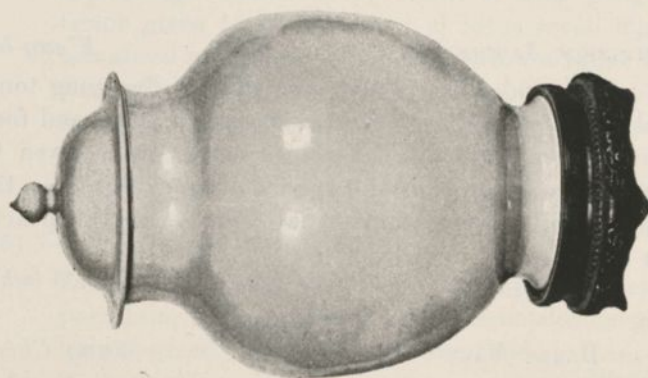
Ch'ien-lung

Ovoid, with fine, graceful neck, molded at the root and with expanding and again contracting lip, and bold foot. Lightly mottled glaze of rich and pure turquoise-blue, *truité*, and having a brilliant mirror surface. Teakwood stand.

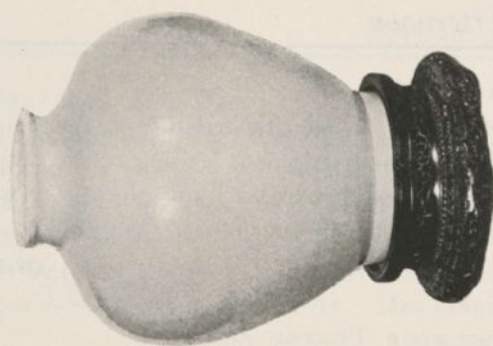
Height, 13 $\frac{3}{4}$ inches.



341



342



341

No. 341—PAIR IMPERIAL YELLOW JARS (*Tao Kuang*)

No. 342—IMPERIAL YELLOW JAR AND COVER (*K'ang-hsi*)

Second Afternoon

344—LAPIS-BLUE VASE

Ch'ien-lung

Inverted pear shape with broad foot, the shoulder contracting to a full incurvate neck leading to a trumpet lip. Monochrome glaze of mirror brilliance, in a deep and rich tone of lapis-lazuli blue, with a *bleu-de-roi* quality. Has stand.

Height, 12 $\frac{7}{8}$ inches.

345—POWDER-BLUE TEMPLE JAR

K'ang-hsi

Dense sonorous porcelain, invested with a glaze of soft and deep powder-blue, with subdued mirror surface. Teakwood cover and stand.

Height, 13 inches.

346—PEACHBLOOM JARDINIÈRE

K'ang-hsi

Ovoid with rounded lip. Dense porcelain of fine gong tone, coated with a glaze of soft white and circled at lip and foot by rings of sapphire blue, the intervening body given to an underglaze decoration of imperial dragons pursuing the whirling jewel above a tempestuous sea, executed in peach-bloom tones.

Diameter, 15 inches.

347—ROSE-DU-BARRY VASE

Yung Ch'eng

Oviform with flat foot, high and steeply sloping shoulder, and broad truncate neck. Fine hard paste sonorous white porcelain, clothed in a rarely beautiful glaze of rose-du-Barry, varying in soft flushes and lighter phases, and revealing a sporadic and eccentric crackle of broad spaces. One of the finest pieces in this glaze that has ever appeared. Within the neck and underneath the foot a glaze of delicate pistache-green. Teakwood stand.

Height, 16 inches.

348—MIRROR-BLACK BEAKER

K'ang-hsi

Firm, resonant hard-paste white porcelain, invested with a rich and brilliant monochrome glaze of mirror-black; the lip and foot a brilliant pure white. Teakwood stand.

Height, 17 $\frac{3}{4}$ inches.

349—BAMBOO-PATTERN FISH JAR

Ch'ien-lung

Low and shallow with flat foot, the circular sides slightly expanding as they rise, and modeled on the exterior as closely set slender bamboo trunks—forming, as it were, a bamboo corral of dense structure. Heavy porcelain of deep sonority. Bamboo surface in a very brilliant glaze of cobalt-blue with a delicate sapphire quality. Has stand.

Diameter, 23¾ inches.

350—CELADON FISH JAR

Ch'ien-lung

Low and shallow with flat foot, the circular sides slightly expanding. Sonorous porcelain of deep gong tone. Exterior given to a deep band of lotus scroll highly conventionalized and in relief modeling, below a foliar scroll border similarly executed, coated with a celadon glaze of brilliant, fine and pure grayish-seagreen; interior glazed in white. Has stand.

Diameter, 23¾ inches.

351—PALE GREEN JARDINIÈRE

Ch'ien-lung

Deep ovoidal form with plain foot, lip and sides. Resonant porcelain, with a softly luminous monochrome glaze of light lettuce-green. Teakwood table-stand.

Diameter, 24 inches.

352—LIGHT GREEN JARDINIÈRE

Ch'ien-lung

Deep ovoidal form with plain sides, lip and foot. Sonorous porcelain clothed with a brilliant enamel glaze of light pistache-green. Teakwood table-stand.

Diameter, 25½ inches.

353—OCTAGONAL PLANT JAR

Ch'ien-lung

Lightly flaring rim, sides slightly oviform, expanding foot deep and pierced. Rich and bright lime-yellow enamel glaze carrying an incised floral diaper, with a foliated panel reserved in white on each of the sides and decorated in *famille-rose* colors with landscapes and the flowers of the four seasons. On carved teakwood tall circular table.

Diameter, 15¾ inches; height of table, 30¼ inches.

DECORATED CHINESE PORCELAINS

354—FAMILLE-VERTE PI-T'UNG K'ang-hsi

Decoration, graceful young ladies of the "Long Eliza" type, and a romping boy, in a formal garden, with weeping-willows drooping over rocks and shrubs. Teakwood stand.

Height, 5 $\frac{3}{8}$ inches.

355—FAMILLE-VERTE GINGER JAR K'ang-hsi

Decorated, with nine figures, in two compositions, in one a lady carrying a boy and accompanied by an attendant appearing on clouds to a happy man over whom a fan is borne, and in the other an exalted boy mounted on a kylin, preceded and followed by comrades as attendants. Teakwood cover and stand.

Height, 6 $\frac{3}{8}$ inches.

356—WHITE AND PEACHBLOOM BOTTLE K'ang-hsi

Pear shape with slender neck and lightly molded lip. Glaze of rich white with *café-au-lait* crackle, and underglaze decoration of three kylins. Has stand.

Height, 6 $\frac{3}{4}$ inches.

357—CELADON DECORATED BOTTLE K'ang-hsi

Double-gourd shape. Brilliant celadon glaze, showing a sporadic crackle, with underglaze decoration of peaches and pomegranates in peachbloom tones and sapphire-blue. Has stand.

Height, 7 inches.

358—FAMILLE-VERTE GINGER JAR K'ang-hsi

Decoration, boys of noble family in a garden, observing the pomp of august ceremonies, with one of their number enthroned on a kylin and carrying a peach cluster, while others precede and follow as attendants. The heralds carry banners telling that the kylin has received a gift from heaven and that therefore all humanity will be blessed. Teakwood cover and stand.

Height, 7 $\frac{1}{4}$ inches.

359—PAIR YELLOW AND BLUE PLATES

Yung Chêng

Ovoidal contour, on low foot. Fine musical porcelain, invested with a brilliant glaze of rich canary-yellow, interrupted by extensive floral ornamentation reserved in deep cobalt blue. Marked with the six characters of the reign. Have stands.

Diameter, $8\frac{1}{2}$ inches.



360—PAIR IMPERIAL PLANT JARS

Ch'ien-lung

Inverted bell shape with bold foot, and lightly expanding and foliated rim, the sides modeled in petal form. Finely painted with butterflies on the wing and detached floral sprays in *famille-rose* enamels on a luminous ground of pistache-green. Have stands.

Diameter, $11\frac{1}{4}$ inches.



361—FAMILLE-VERTE CLUB-SHAPED VASE

K'ang-hsi

Decoration a five-clawed dragon in *rouge-de-fer* rising from a tumultuous emerald and white sea, in pursuit of the flaming jewel. Teakwood stand.

Height, 9½ inches.

362—FAMILLE-ROSE VASE

Yung Chêng

Inverted pear shape, recurving in a short and graceful neck with spreading lip; bold convex foot. Rich and brilliant fine white glaze, with the rock peony and a peach tree in blossom, and a flying butterfly, enameled in the colors of the *famille-rose*. Teakwood stand.

Height, 9¼ inches.

363—FAMILLE-VERTE BEAKER

K'ang-hsi

Decorative motives from the hundred antiques, and two floral scroll bands, with butterflies on the wing, in *famille-verte* colors on a ground of brilliant white. Teakwood stand.

Height, 9½ inches.



364—FAMILLE-VERTE CLUB-SHAPED VASE

K'ang-hsi

Decoration, boldly drawn dragons contending for the flaming jewel; three borders. (Slight glaze chipping at rim.) Has stand.

Height, 10 inches.

365—FAMILLE-VERTE TEMPLE JAR

K'ang-hsi

On a lustrous ground of soft and rich white, a lotus pond in blossom, and aquatic birds in water and on the wing, in *famille-verte* colors. Teakwood cover and stand.

Height, 8¾ inches.

366—WHITE AND PEACHBLOOM BOTTLE

K'ang-hsi

Spherical with slender neck expanding toward the lightly molded lip; low foot. Pure white glaze, with underglaze of lion, unicorn and kylin in peachbloom colors. Has stand.

Height, 9½ inches.

Second Afternoon

367—FAMILLE-ROSE GALLIPOT

Yung Chêng

Dense resonant porcelain in a brilliant soft white glaze, with enamel decoration of a tree in blossom, and swallows, in *famille-rose* colors. Teakwood stand.

Height, 8½ inches.

368—THREE-COLOR STATUETTE WITH ORIGINAL STAND

K'ang-hsi

Kuan-yin, the merciful, enthroned, seated with right knee raised and holding in her hand above it a lotus sceptre surmounted by an infant head. On hexagonal galleried stand. Enameled in green, yellow and *aubergine* on white. (Finger tips and petals of stand somewhat chipped.)

Height, 13½ inches.

369—YELLOW AND BLUE BOTTLE-FORM VASE

K'ang-hsi

Large pear shape with graceful neck and trumpet lip, and bold foot. Brilliant glaze of light canary-yellow, interrupted by a highly conventional lotus scroll reserved in rich blue, with details in white. (Fictitious Ming mark.) Has stand.

Height, 13¾ inches.

370—PAIR DECORATED JARDINIÈRES

Ch'ien-lung

Ovocylindrical with flattened lip and slightly retreating foot. Porcellaneous pottery of deep sonority, encased in a brilliant white glaze, with an underglaze decoration in rich cobalt-blue and delicately varied peach tones, picturing the bush bamboo and widely-branching blossoming plum trees, with many sparrows perched and on the wing, altogether more than a score of birds appearing. Fine carved teakwood table-stands.

Height, 14½ inches.

371—CELADON PLANT JAR

Ch'ien-lung

Inverted bell shape, with bold foot and flaring rim, the body molded in lobe or petal design and the rim festooned. Brilliant celadon glaze of pure and light grayish-seagreen. Has stand.

Diameter, 18 inches.

Second Afternoon

372—DECORATED FISH BOWL

Ch'ien-lung

Shallow, on circular foot, the sides flattened and indented and the flaring rim shaped in accordance with them to give the bowl a hexafoliate form. Dense, sonorous white porcelain glazed in a very delicate celadon tone, with the rim edges in white, the rim surface decorated in *famille-rose* enamels with bats among conventional clouds, and the exterior of the bowl with plum trees in blossom and the bush bamboo. Teakwood table-stand.

Diameter, 16¼ inches.

373—BLUE AND WHITE SOFT PASTE GALLIPOT

K'ang-hsi

Decoration, the phoenix and peony penciled in rich cobalt blue on a ground of soft creamy white delicately crackled. Has stand.

Height, 3⅝ inches.

374—BLUE AND WHITE FISH BOWL

Ch'ien-lung

Ovoid, with molded rim, and an inch below it a fine molding reserved in white, between *lei-wen* and *ju-i* borders in blue. Body decoration a highly conventional and complex floral scroll in dark and lighter tones of cobalt-blue on a pure white ground; at the foot a deep conventional petal border. Teakwood table-stand.

Diameter, 17¾ inches.

375—BLUE AND WHITE JARDINIÈRE

Ch'ien-lung

Ovoid with heavily molded lip. Brilliantly executed imperial dragons amid clouds above the sea, in two tones of rich blue on a fine and brilliant white ground. Mark: *Ta Ch'ing Ch'ien-lung nien chih*. Table-stand.

Diameter, 20¼ inches.

376—BLUE AND WHITE FISH BOWL

Ch'ien-lung

Deep ovoid form with rounded lip and a light molding below it. Resonant white porcelain, with a brilliantly executed underglaze decoration in finely mottled cobalt-blue on a rich white ground, its design an expansive lotus scroll in striking conventionalization. Carved teakwood table-stand.

Diameter, 22½ inches.

Second Afternoon

377—BLUE AND WHITE JARDINIÈRE *Ch'ien-lung*

Companion to the preceding, with the same mark. Table-stand.

Diameter, 20¾ inches.

378—BLUE AND WHITE JARDINIÈRE *Ch'ien-lung*

Ovoid with boldly molded lip. Imperial porcelain of fine sonorous tone, vigorously painted with five-clawed dragons amid conventional clouds above waves of the sea, in two tones of blue on a brilliant white ground. *Ju-i* border below the lip. Teakwood table-stand.

Diameter, 25 inches.

379—BLUE AND WHITE JARDINIÈRE *Ch'ien-lung*

Ovoid with large, heavy lip. Brilliant white glaze, with decoration in mottled cobalt blue, the body encircled by a deep and rich band of conventional lotus scroll, a *ju-i* border and a conventional petal border, and the lightly demarcated neck by a ring of discs which are reserved in white on a blue ground. Teakwood table-stand.

Diameter, 26¾ inches.

380—BLUE AND WHITE JARDINIÈRE *Ch'ien-lung*

Ovoidal with heavy everted lip. Unusual decoration of four-clawed dragons, powerfully executed, involved with a majestic peony scroll, and grasping for a regal blossom as though it embraced within its enfolding abundance of petals the coveted jewel of omnipotence. *Ju-i*, petal and scroll borders, and on the lip clusters of plum blossoms reserved in white in a cobalt ground. Teakwood table-stand.

Diameter, 27¼ inches.

381—BLUE AND WHITE JARDINIÈRE *Chia Ching*

Ovoid with band rim. Sonorous Ming porcelain glazed in a soft white and painted in deep Mussulman blue with a conventional lotus scroll of slender stems and bold blossoms. Mark on the rim: *Ta Ming Chia Ching nien chih*. Teakwood table-stand.

Diameter, 30 inches.



382—LARGE BLUE AND WHITE JARDINIÈRE *Chia Ching*

Deep and very slightly ovoidal, with lightly defined lip. Glazed in a soft ivory white, revealing a sporadic crackle, and decorated in Mohammedan blue with fishes swimming amongst aquatic grasses in a lotus pond, and with three highly conventional borders. Mark, the six characters of the reign, high on the side. Table-stand.

Height, 25½ inches; diameter, 30 inches.

TEXTILES OF THE K'ANG-HSI AND CH'IENTUNG PERIODS

383—PAIR SILK VELVET TABLE MATS *K'ang-hsi*

Field in conventional floral design, with a deep golden-bronze sheen; border ground in the delicate, soft blue of a hazy sky.

Length, 19½ inches; width, 14¾ inches.

384—SET OF THREE SILK TAPESTRY HANGINGS *Ch'ien-tung*

Two long panels and a square one. Ornamentation, bats and birds and flowers and fruits, in delicate colors on a rich orange ground, with gold embroidered details.

Length, 61 inches; width, 21½ inches; square diameter (approximately), 33 inches.

385—IMPERIAL YELLOW SILK HAND-WOVEN TABLE MAT

Ch'ien-tung

Chair-back form, the top foliated. A fine and soft silk tapestry, woven in delicate colors on its rich golden ground with a floral medallion, flower sprays and scrolls.

Height, 23½ inches; length, 25¾ inches.

386—IMPERIAL HAND-WOVEN SILK BROCADE TABLE COVER

Ch'ien-tung

Brilliantly executed decoration in peony motive, interspersed with bats, in a variety of soft colors on an old-gold ground. Defined as field and border by a band of gold thread, and at the center of the field a medallion enclosing with other designs groups of the peaches of longevity.

Length, 39½ inches; width, 39 inches.

387—SILK VELVET TABLE COVER

K'ang-hsi

Field of light fawn with a brilliant silvery sheen, and rich peony ornamentation, within a swastika-fret border of delicate, silvery *bleu-de-ciel*.

Length, 38 inches; width, 34½ inches.

Second Afternoon

388—GOLDEN VELVET TABLE COVER *K'ang-hsi*

Silk velvet with a brilliant old-gold sheen, and matt ornamental design of imperial dragons and Indian lotus scroll.

Length, 37 inches; width, 34 inches.

389—SILK BROCADE TABLE COVER *Ch'ien-lung*

Patterned in a finely-drawn floral lattice design, finely executed in colors at once soft and rich, and harmonizing in a quiet ensemble, with a background of deep blue.

Length, 46 inches; width, 32 inches.

390—TIBETAN VELVET TABLE COVER *Seventeenth Century*

Pure silk velvet, termed in the East "calico velvet" because of the method of ornamentation and the patterning, the decoration being printed instead of woven. In this piece a fine rose ground is strewn with large and small floral sprays of varied character, in soft green tones with notes of light tan and tawny touches and a modicum of blue.

Length, 49 inches; width, 42 inches.

391—IMPERIAL YELLOW SILK EMBROIDERED TABLE COVER *Ch'ien-lung*

Design, bat medallions enclosing swastika symbols, among conventional clouds. Rounded corners.

Length, 46 inches; width, 44 inches.

392—TIBETAN VELVET TABLE COVER *Seventeenth Century*

Printed ornamentation of large and small flowers, and butterflies hovering among them, in soft greens and warm rose tones, with reliefs of lighter note, on a soft and rich apricot-yellow ground. In the East called "calico velvet" from the method of ornamentation; the velvet is silk.

Length, 49½ inches; width, 41½ inches.

393—PAIR SILK VELVET HANGINGS *K'ang-hsi*

Soft and brilliant sheen. Dragons and Fu-lions and a foliated lotus medallion in the emerald, on a rich rose ground.

Length, 64 inches; width, 20¼ inches.

Second Afternoon

- 394—IMPERIAL YELLOW SILK HANGING *Ch'ien-lung*
Brilliant design of rockery, grass and flowers, long-tailed birds, and a tree bearing nine of the peaches of longevity—each conferring a life span of three thousand years.
Length, 60 inches; width, 20 inches.
- 395—MANDARIN SUMMER COAT IN HAND-WOVEN BROCADE *Ch'ien-lung*
Ornamentation imperial dragons, Shou medallions and other devices, in dull gold within a deep cerulean ground.
Length, 52 inches.
- 396—LADY'S TAPESTRY COAT *Ch'ien-lung*
Imperial yellow *kō-ssŭ* tapestry with medallions of lilies and butterflies in light emerald-green and white.
Length, 53 inches.
- 397—LADY'S TAPESTRY COAT *Ch'ien-lung*
Light green *kō-ssŭ* tapestry, with polychromatic floral medallions and other ornamental designs, and silver braid.
Length, 54 inches.
- 398—MANDARIN'S SILK BROCADE COAT *Ch'ien-lung*
A fabric of rich, deep golden-bronze tone, gorgeously ornamented in gold and many colors with four-clawed dragons, the flaming jewel, and clouds, above the sea.
Length, 55 inches.
- 399—MANDARIN COAT IN HAND-WOVEN BROCADE *Ch'ien-lung*
Four-clawed dragons, flowers and other designs, in dull gold within a rich azure ground.
Length, 56 inches.
- 400—LADY'S SUMMER COAT IN HAND-WOVEN BROCADE *Ch'ien-lung*
Rich cerulean ground, enclosing peony medallions in a variety of brilliant color; other floral ornamentation on the sleeves, enriched with gold braid.
Length, 56 inches.

401—MANDARIN'S TAPESTRY COAT

Ch'ien-lung

Kō-ssŭ tapestry with gold, the ornamentation rich, extensive and elaborate, displaying imperial dragons and a swastika lattice in gold, and flowers, bats, Shou medallions and conventional cloud scrolls in a variety of colors. For Imperial Palace wear.

Length, 56 inches.

402—MANDARIN'S TAPESTRY COAT

Ch'ien-lung

Rich brown-purple ground, with conventional clouds, bats and emblems in various colors and imperial dragons in gold. For Imperial Palace wear.

Length, 57 inches.



403—IMPERIAL *Kō-ssŭ* TAPESTRY FUR-LINED COAT *Ch'ien-lung*

A mandarin's coat from the Imperial Palace. Rich imperial yellow silk tapestry with gold, the ornamental designs woven in brilliant colors including sea-waves, rocks and clouds, flowers and numerous emblems, and the omnipotent jewel, which is pursued by five-clawed dragons in gold. Skirt lined with white fur, body and sleeves with baby lamb.

Length, 57 inches.



405

404—LADY'S TAPESTRY COAT

Ch'ien-lung

Kō-ssū tapestry of rich red, its ornamentation lilies in delicate green, white and écreu. Embroidered silk trimmings.

Length, 57 inches.

405—GOLDEN ROSE SILK VELVET
HANGING *K'ang-hsi*

A wonderfully rich fabric of old-rose silk velvet, itself having a golden sheen, with a veritable *drap d'or* ground, the ornamentation—a dragon medallion, formal bat-and-cloud corners and a swastika-fret border—appearing in the cloth-of-gold.

Length, 61 inches; width, 20 inches.

406—SILK VELVET HANGING

K'ang-hsi

Ruby-red velvet with a brilliant sheen, its ornamentation medallions and scrolls in the Indian lotus motive highly conventionalized.

Length, 65 inches; width, 20½ inches.

407—SILK EMBROIDERED TABLE
COVER *Ch'ien-lung*

Flowers and fruits, butterflies and streamers, brilliantly embroidered in rich colors and gold on a white ground.

Length, 72 inches; width, 24½ inches.

Second Afternoon

- 408—PAIR SILK VELVET HANGINGS *K'ang-hsi*
Velvet of soft rose with a bewildering sheen, its rich pile framing dragons, dogs Fu, books and a lotus medallion which appear in cloth-of-gold ground.
Length, 67½ inches; width, 20½ inches.
- 409—PAIR SILK VELVET HANGINGS *K'ang-hsi*
Companions to the preceding.
- 410—PAIR SILK VELVET HANGINGS *K'ang-hsi*
Companions to the preceding.
- 411—JAPANESE BROCADE PICTURE *Kamakura Period*
Kakemono; of silk brocade. Exhibiting thirty-three repetitions of the figure of Kwannon, haloed and standing on a lotus, worked in delicate polychrome on an apricot ground—in commemoration of the thirty-three temples in Japan devoted exclusively to the worship of Kwannon. Devotees make pilgrimages to the whole number of these temples. Has box.
Height, 55¼ inches; width, 16¾ inches.
- 412—CHINESE TAPESTRY PICTURE *Ch'ien-lung*
Kakemono; of *kō-ssū* tapestry, in delicate and rich colors. The composition is a representation of the Taoist Paradise, *Shou Shan* (Hills of Longevity), with the eight Taoist immortals in sundry attitudes on broad rock ledges, and Shou-lao among them, while Hsi Wang Mu, "Fairy Queen of the West," is seen attended in the clouds and being borne down toward the others on a stork. Has box.
Height, 64 inches; width, 38 inches.
- 413—PAIR SILK EMBROIDERED HANGINGS *Ch'ien-lung*
Household ornaments, the twin fish of happy augury, a temple among clouds, and storks, couriers of the immortals, in colors and gold on an azure ground.
Length, 66 inches; width, 19¾ inches.
- 414—PAIR SILK EMBROIDERED HANGINGS *Ch'ien-lung*
Companions to the preceding.



415—IMPERIAL YELLOW SILK EMBROIDERED TABLE COVER

Ch'ien-lung

Rich embroideries in soft colors picturing the emblematic bats of happiness flying amid roses and resplendent peonies, about a lattice defined in gold. Corners rounded.

Length, 55½ inches; width, 43 inches.

416—TIBETAN VELVET TABLE COVER *Seventeenth Century*

Soft green ground finely latticed, *semé* with floral sprays and the *ju-i* device in warm colors, rose tones predominating. The ornamentation is printed throughout, and from this fact the fabric is called in the East "calico velvet," although it is pure silk velvet.

Length, 51 inches; width, 42 inches.

417—PAIR SILK VELVET HANGINGS

Ch'ien-lung

Peonies and butterflies, bats and the peaches of immortality, in rose-pink velvet on a silken ground.

Length, 76 inches; width, 18¾ inches.

Second Afternoon

418—IMPERIAL SILK BROCADE HANGING

Ch'ien-lung

Imperial dragons guarding a Shou ideograph and pursuing the sacred jewel among clouds, worked in a dull golden tone, salmon-red and a soft white, with a rich cerulean ground.

Length, 73 inches; width, 51 inches.

419—EMBROIDERED SILK HANGING

Ch'ien-lung

Silk of écreu note with a sheen of pale old-gold, embroidered in soft harmonious colors with phoenixes and butterflies, peonies, and sprays of other flowers.

Length, 74 inches; width, 55 inches.

420—SILK VELVET AND CLOTH-OF-GOLD HANGING

K'ang-hsi

In a field of rich soft red velvet with a delicate sheen five dragon medallions, cloud scrolls and emblems glisten in cloth-of-gold, while the dragon motive without the medallion design is continued in gold in the border, where its ground is velvet of deep green.

Length, 95 inches; width, 68 inches.

421—SILK VELVET AND CLOTH-OF-GOLD HANGING

K'ang-hsi

In a rectilinear field of cloth-of-gold, one hundred of the four hundred forms in which the Shou character may be written appear in rose-pink velvet, and the field is enclosed by a broad border of emerald-green cut and uncut velvet, in which bats among conventional clouds are displayed uncut in a cut ground.

Length, 120 inches; width, 57 inches

422—IMPERIAL SILK VELVET AND GOLD HANGING

Ch'ien-lung

Velvet of a soft golden yellow, with a rich and expansive, elaborate and resplendent ornamentation, glistening silvery gray and white in woven silk, and enhanced by accents and details in gold. The field is given to highly conventional lotus decoration in medallions and scrolls, and is bounded by a border deriving from the archaic dragon-scroll, this being followed by a lotus-scroll border, which is enclosed by a border of swastika-fret design, while paralleling the borders are bands of gold.

Length, 135 inches; width, 73 inches.

EVENING SALE

FRIDAY, FEBRUARY 4, 1921

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

PAINTING OF THE TWELFTH CENTURY

423—KOREAN PAINTING

Twelfth Century

The Buddha standing, in preaching attitude, and gazing downward. He is in full robes, painted in indigo-blue and vermilion, deep green, pale yellow and white. On paper. Mounted as a panel.

Height, 50 inches; width, 19 inches.

PAINTINGS OF THE THIRTEENTH CENTURY

424—KOREAN PAINTING

Thirteenth Century

Figure of Hattara Sonja, one of the sixteen Lohan, seated beneath a pine tree with flowers at his back and a recumbent tiger curling about him as he sits on the ground. He is capped and bearded and clad in full robes. In colors on canvas. Mounted as a panel.

Height, 25½ inches; width, 17 inches.



425—KOREAN PAINTING

Thirteenth Century

Ancestral portrait of an empress with two of her women attendants, who stand smiling at either side of her, one of them bearing a fan. The principal figure is seated, facing the observer, with solemn expression. She wears a high and abundant headdress, with a heavy dragon hairpin, and the hair of her attendants is decked with flowers. Elaborate costuming in green and vermillion, white, brown, indigo and gold. Painted on silk. Mounted as a panel.

Height, 33¼ inches; width, 24½ inches.



426—KOREAN PAINTING

Thirteenth Century

Figure of one of the eighteen Arhats, seated on a mat of leaves on a rock at the foot of a pine tree, and holding a rosary. Beside him a boy seated on the ground. In colors on canvas. Mounted as a panel.

Height, 42 $\frac{3}{4}$ inches; width, 18 $\frac{1}{2}$ inches.



427—KOREAN PAINTING

Thirteenth Century

Portrait of an emperor setting out for war or the chase, seated, with an officer standing at either side of him, the group posed on the outer side of a closed palace door. The emperor carries slung at his shoulder his quiver, bow and arrows, the officers have swords. Painted in broad color, cerulean, vermilion, pale green and rose, yellows and white, on silk. Mounted as a panel.

Height, 49 inches; width, 36 $\frac{3}{4}$ inches.

428—KOREAN PAINTING

Thirteenth Century

Figure of one of the eighteen Arhats, seated within a gnarled and scraggly, blasted tree. His left hand is held before him in speaking gesture, and in his right he holds a fan. In colors on canvas. Mounted as a panel.

Height, 42 $\frac{3}{4}$ inches; width, 18 $\frac{1}{2}$ inches.

429—KOREAN PAINTING

Thirteenth Century

A composition of twelve closely grouped figures, besides the sacred cow, which is also robed, like the others, representing attendants upon the king of hell (who does not appear in the picture). Painted in colors and gold, on silk, with vermillion and green largely predominating and strong accents in white and black. Mounted as a panel. A companion to the panel following.

Height, 53½ inches; width, 22 inches.

430—KOREAN PAINTING

Thirteenth Century

Companion to the preceding, with a like number of figures and a horse replacing the cow.

431—KOREAN PAINTING

Thirteenth Century

Buddha and two attendants. The Buddha is seated on a throne, a crystal ball held in his left hand on his lap, his right hand posed before his right shoulder. The attendants stand before his throne, each with hands clasped. Painted in rich polychrome and gold, on silk. Mounted as a panel.

Height, 56½ inches; width, 31¾ inches.

432—KOREAN PAINTING

Thirteenth Century

A painting of two four-clawed dragons pursuing the coveted jewel among clouds, amid which the sun shines with a fiery halo. Executed in rich polychrome, of softened tones, on silk. Mounted as a panel.

Height, 59 inches; width, 35¾ inches.

PAINTINGS OF THE SUNG DYNASTY

433—CHINESE PAINTING

Sung

Kakemono; in colors on silk. Beyond a foreground lotus pond in a garden, two sages are playing *gō*, in the shade of trees, and a third sage standing and looking on is conversing with an attendant. At lower left, owners' seals. Has box.

Height, 57 inches; width, 19 inches.

Portrait of the Emperor Chao Lieh Ti, painted in ink and tint on silk; a kakemono mounted as a panel. The emperor is portrayed at full length, standing, facing the right, three-quarters front. He wears moustache and full beard, a cap and flowing robes. He is barefoot, and carries his sandals slung lightly from his wrist as he folds his hands easily and patiently before him—the posture indicating as the *motif* of the painting the famous visit of the famous emperor to the not less famous counsellor, student and warrior, Chu Ko Liang (in Japanese, Komei). A particularly strong and impressive work of pictorial characterization.

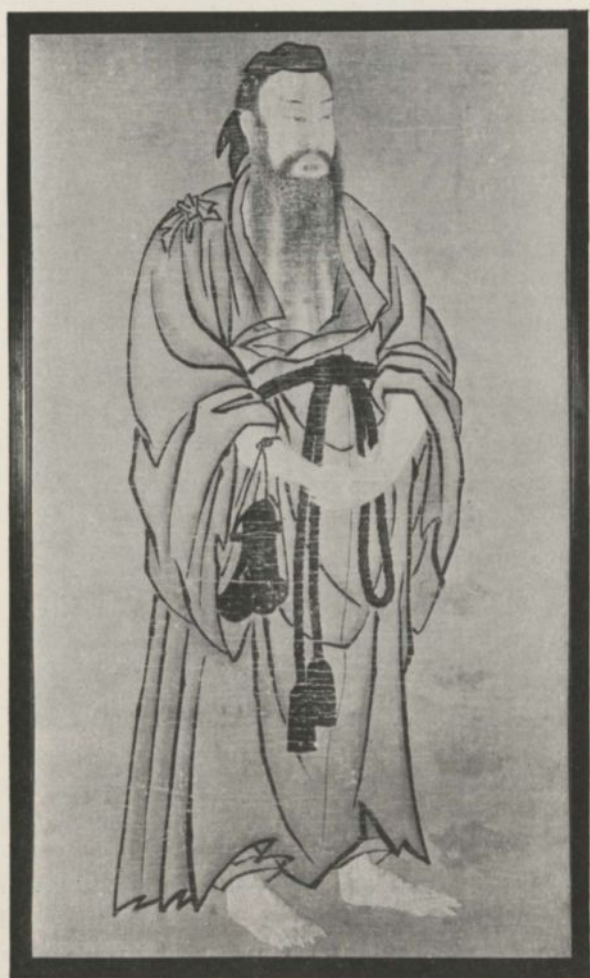
Chao Lieh Ti, a fighter but not a believer in one-man government exclusively, sought with persistence the services of the wise and able Chu Ko Liang, and is reputed to have traveled on foot in mid-winter, amongst snow-clad mountains, in search of him, finding him in a reed hut and engaged in perusing the classics. So engrossed was the sage, in the silence of his mountain fastnesses poring over the writings of the great, that the emperor stood for six hours in silence, waiting, fearful of disturbing him; to stand with sandals removed was in olden times an implication of homage to a greater than he who stood—in case of a recognized inferior a requisite tribute. Even so the emperor had difficulty in inducing Chu Ko Liang to accept preferment.

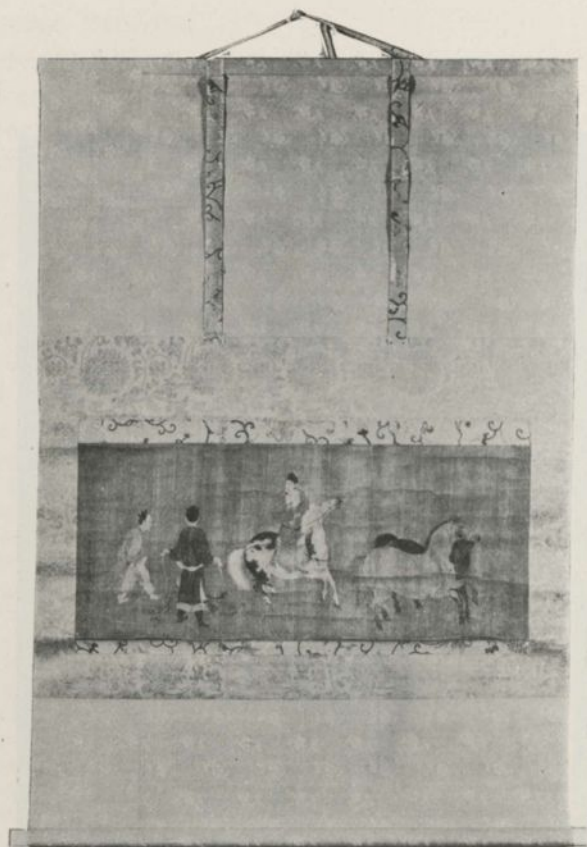
Chu Ko Liang is said to have been eight feet tall. When he had become the great imperial general and adviser, and had occasion to proceed against Sze Ma I of Wei, who was elusive in accepting battle, he sent to him finally the headdress of a Court lady, suggestive as befitting so cautious a warrior. He it was also who stopped the custom of sacrificing forty-nine human beings to dispel fog over the river Lu Shiu, substituting therefor clay figures.

Chao Lieh Ti, who was said to have been a distant relative of the Han rulers and a grandson of the Paragon of Piety Kei Tei, was as a child known as Liu Pei; he supported his mother and himself by making sandals and mats. In a peach orchard he took an oath of brotherhood with Kwan Yu and Chōhi, and became commander of a small force. When an attempt was made then to usurp the throne, the three brothers in arms turned against the usurper, until his fall in A.D. 220, after which Liu Pei took the title Chao Lieh Ti as Emperor of China. So began the After Han dynasty, the epoch of the Three Kingdoms.

Of the many adventures of this great warrior, one of classical note in Chinese records occurred when he was betrothed to the sister of the ruler of Keishu, who wished to abdicate in his favor. The castle was besieged during the festivities, and the only means of escape being by way of a steep battlement at the foot of which ran the river Dankei in a gorge, Chao Lieh Ti mounted his horse and cleared the river by a thirty-foot jump.

Height, 65 inches; width, 38 inches.





435—CHINESE PAINTING

Sung

Kakemono; in colors on silk. Signed and dated, Wan Ching, eleventh month of the second year of Hsuan-ho (November, A.D. 1120). A finely executed and well arranged composition of horses and men. At center a dignified gentleman in red is mounted on a dappled horse, and turns to look at two attendants who are on foot, while ahead of him are two horses, one black and one light sorrel, unfettered. Owners' seals in three of the corners. Has box.

Height, 11½ inches; length, 26¾ inches.

436—CHINESE PAINTING

Sung

Kakemono; in soft tones on silk. Attributed to Huang Ch'uan (A. D. 940-1000). On the right a plum tree in blossom and young bamboo trees, extending their branches leftwards over rocks; perched on the limbs and rocks, and flying, are swallows and other birds, and in the foreground are strutting peacocks. Hung on occasions of weddings and other festal ceremonies, joyous participation suggested by representing the birds all in pairs and among the blossoms of spring. Has box.

Height, 64¼ inches; length, 67½ inches.

437—CHINESE PAINTING

Sung

Kakemono; in soft tones on silk. Attributed to Lu Sung-nien (flourished *circa* A.D. 1190). On the porch of a pavilion built under pine trees in the mountains a philosopher is writing a letter, and one of two attendants at his side is refilling his water dish. In the foreground two boys are at play. Has box.

Height, 82½ inches; width, 43¼ inches.

PAINTINGS OF THE YUAN DYNASTY

438—CHINESE PAINTING

Yuan

Portrait of a priest, painted in colors on silk; a kakemono mounted as a panel. The priest is seen at three-quarters length seated and facing the spectator, in brown and crimson robes looped by a green jade ring over a *ju-i* clasp, and he holds before him a white fly whisk.

Height, 34¾ inches; width, 26¼ inches.

439—CHINESE PAINTING

Yuan

Figure of Monju, goddess of wisdom, seated on a recumbent lion; boldly drawn and finely executed in soft colors with touches of gold. A kakemono mounted as a panel under glass.

Height, 36¼ inches; width, 20½ inches.

440—CHINESE PAINTINGS: BIRDS AND FLOWERS

Yuan

In the foreground on the right two white cranes stand at the edge of a lotus pond, where the lotuses bud and unfold in rich warm pink above their broad green leaves. Farther away two birds with long red bills are seen, one on the wing, and in the background aloft two yellow songsters perch on the drooping stems of willows. On silk. Mounted as a panel.

Height, 40 inches; width, 21¼ inches.

441—CHINESE PAINTING

Yuan

Kakemono; in ink on silk. On a rock ledge at the foot of an overhanging cliff which shows a scraggly tree or two, the goddess of mercy, Kuan-yin, is seen in reclining posture, regarding contemplatively the turbulent current of a hastening stream. Has box.

Height, 42½ inches; width, 17¾ inches.

442—CHINESE PAINTING

Yuan

Kakemono; in colors on silk. Ancestral portrait. In front of a table on which stands a vase of white roses, a middle-aged woman in a Mongolian outdoor coat is portrayed at full-length, seated and facing the spectator, with a young girl attendant standing behind her chair. Has box.

Height, 41 inches; width, 24½ inches.

443—CHINESE PAINTED SCREEN

Early Yuan

Three-fold; formed of three kakemono mounted as panels, in a screen. Painted in colors on silk. On each panel two groups of figures. At the left, Kuan-yin, goddess of mercy, and attendants, and Kuan Ti, state god of war, with attendants and warriors; at the right, Monju, goddess of wisdom, and attendants, and Yemma, god of hell, attended; in the center, two groups of immortal philosophers.

Height, 50 inches; panel width, 24½ inches.



444—CHINESE PAINTING

Yuan

Kakemono; in colors on silk. Kuan-yin, observed at full length, standing, borne on a shell over rolling waves of the sea, and holding lightly before her breast a bowl. About her a vague atmospheric halo. Has box.

Height, 54 inches; width, 27 inches.

Evening Sale

445—CHINESE PAINTING

Yuan

Kakemono; in colors and gold on silk. The Equestrian. Figure of a statesman in an embroidered rose-red coat of loose folds, and hatless, mounted on a brown charger moving toward the left, the rider viewed three-quarters front. The horse brilliantly caparisoned. In the background a solitary tree. Has box.

Height, 50 inches; width, 25½ inches.

446—CHINESE PAINTING

Yuan

An impressive composition of fine arrangement and confident execution, picturing an immortal seated on a rock under a pine tree, extending with one hand the peach of immortality. He is semi-nude, wearing a leopard-spotted shoulder cape and pale-toned lower garments. In colors on silk. Mounted as a panel.

Height, 58 inches; width, 35 inches.

447—CHINESE PAINTING

Yuan

Full-length portrait of a mandarin seated in an armchair and facing the spectator, with a slight smile. He is in blue trimmed with black, with a white under-coat showing at the collar. Over his chair a drapery of red and green brocade with gold border. On silk. Mounted as a panel.

Height, 54½ inches; width, 31½ inches.

448—CHINESE PAINTING

Yuan

Kakemono; in colors on silk. Still Life; presenting a grouping of the magnolia, Chinese cherry and peonies, springing from the foot of rocks and in radiant bloom—a floral combination denoting happiness and wealth—with a poem relating this happy significance inscribed at the upper right, and sealed. Has box.

Height, 68 inches; width, 36¾ inches.



449—CHINESE PAINTING

Yuan

A family portrait of a nobleman, painted in colors on silk; a kakemono mounted as a panel. Full-length figure of a mandarin of middle age, with thin black moustache and chin beard, seated and looking squarely at the spectator. He wears a tall black cap and full-flowing robes, his sleeves concealing his hands; the toes of his embroidered slippers protrude from beneath his coat, on the footrest of his brown armchair. His coat is rich blue, with soft gray trimming emphasized by green, and has a brown lining. Over the back and arms of his chair appear the folds of a rich brocade drapery, with phoenix and peony and lotus-scroll decoration in polychrome.

Height, 54 inches; width, 31¼ inches.



450—CHINESE PAINTING: LOHAN AT WORSHIP

Yuan

Portrait of a Lohan, in profile to the right, seated at the edge of a bamboo grove, reading the scriptures while he burns incense on a rock altar in front of him. In colors and gold on silk. Mounted as a panel.

Height, 57 $\frac{3}{4}$ inches; width, 27 $\frac{1}{4}$ inches.



451—CHINESE PAINTING

Yuan

Portrait of a priest seated in an armchair, his slippers lying on the foot-rest. He faces the spectator with a smile, and with his left hand holds a *ju-i* sceptre across his right shoulder. Robed in red, blue, green and brown, he sits in a black lacquer chair penciled in gold and jeweled. On silk. Mounted as a panel.

Height, 55½ inches; width, 32¾ inches.



452—CHINESE PAINTING

Yuan

Kakemono; in color on silk. Attributed to Chao Tzu-chao (A.D. 1280-1320). In the foreground, beneath branches of a group of graceful green trees, a sage and attendant are standing, viewing the misty landscape of a mountain valley. Has box.

Height, 59½ inches; width, 42 inches.



453—CHINESE PAINTING

Yuan

Kakemono; in colors on silk. The new-grown fresh green branches of a pollarded willow are bending in a lively breeze, below them a white crane is taking wing against the wind, sailing above iris and lotus in bloom, while overhead are sparrows and other small birds. Has box.

Height, 63 $\frac{3}{4}$ inches; width, 39 inches.



454—CHINESE PAINTING

Yuan

Kakemono; in colors on silk. In the foreground two ducks are about to enter a lotus pond, where blossoms appear among enormous leaves. At the pond's edge the tree peony is in bloom, alongside slender bamboos, and aloft are seen pairs of small birds perched or on the wing. Has box.

Height, 72¼ inches; width, 38½ inches.



455—CHINESE PAINTING

Yuan

Kakemono; in colors on silk. Pheasants, white and vari-colored, regard one another, one from a rock, another from the ground below, their colors vying with the bright blossoms of the rock peony, growing beside a blooming magnolia tree on whose branches small songbirds have perched. Has box.

Height, 72 inches; width, 38¾ inches.

456—CHINESE PAINTING

Yuan

Kakemono; in deep colors on silk. A pictorial message of happiness and long life, power and marital felicity, expressed through birds in pairs—the stork of long life, the phoenix king of all feathered creation, the crested duck (known to Europeans but not to the Chinese as “mandarin” duck), the small duck of brilliant plumage seen only and always in company with its mate—gathered about a polonia tree beside a stream. Has box.

Height, 77 inches; width, 45 inches.

PAINTINGS OF THE FIFTEENTH CENTURY

457—TIBETAN PAINTING

Fifteenth Century

Kuan-yin enthroned, and holding a lotus in either hand, seen against a background of peonies; in front of her, in the foreground, one of the many-armed deities of the pantheon within a halo of flames, and on high images of three other Buddhist deities. In rich colors and gold, on canvas. Mounted as a panel.

Height, 24 $\frac{1}{4}$ inches; width, 17 inches.

458—TIBETAN PAINTING

Fifteenth Century

Lamaistic temple painting, picturing a Lohan seated on a mat, holding a volume of scriptures; he faces front, glancing toward his left. Around him are numerous attendants, in a garden of flowers where ducks are swimming in a pond. In the background the Buddhist Triad, flanked by angels among clouds. In gold and colors, on canvas. Mounted as a panel. A companion to the following panel.

Height, 36 $\frac{3}{4}$ inches; width, 25 $\frac{3}{4}$ inches.

459—TIBETAN PAINTING

Fifteenth Century

A pendant to the preceding, also in colors and gold on canvas, and of the same dimensions. Another of the Lohan is represented, seated and facing the left, three-quarters front, holding a symbol in each hand, and with various figures about him.



460—TIBETAN PAINTING

Fifteenth Century

Kuan-yin seated on a lotus throne, right hand on knee and the left raised in beneficent gesture. In foreground and background images of eight Buddhist figures, all, like that of Kuan-yin, haloed. Painted in gold and colors on canvas. Mounted as a panel.

Height, 30 inches; width, 20½ inches.

461—KOREAN PAINTING

Fifteenth Century

A composition of eleven figures, including two deities, two guardians and seven Lohan, in devotional attitudes, greeting the descent of Buddha (unseen) from heaven. In broad colors, with a light touch of gold; on canvas. Mounted as a panel.

Height, 28½ inches; length, 33¼ inches.

462—KOREAN PAINTING

Fifteenth Century

Figure of an ascending imperial dragon, in a dull greenish-blue, amid crimson and white peonies, and between borders of peony scroll. On paper. Mounted as a panel. A companion to the succeeding panel.

Height, 45 inches; width, 14¼ inches.

463—KOREAN PAINTING

Fifteenth Century

A pendant to the preceding panel, with the dragon in red. On paper. Same dimensions.

464—KOREAN PAINTING: STILL LIFE

Fifteenth Century

The tree peony in resplendent bloom beyond a rock foreground. In colors on paper, a rich orange-red and soft green and white predominating. Mounted as a panel. Companion to the succeeding panel.

Height, 50½ inches; width, 18¼ inches.

465—KOREAN PAINTING: STILL LIFE

Fifteenth Century

A pendant to the preceding.

Height, 51 inches; width, 19 inches.

PAINTING OF THE RI DYNASTY

466—KOREAN PAINTING

Ri Dynasty

A fifteenth century portrait of the monk Enkaku-Kokushi, his identity declared in the inscription in the upper left corner. He is seated in a tall-backed armchair over which is thrown a drapery of conventional cloud design in green and black bordered by vermilion, and he faces slightly to the left. His robes are in green, vermilion, white and gray, and he holds a sceptre. On silk. Mounted as a panel.

Height, 45 inches; width, 34 inches.

PAINTINGS OF THE MING DYNASTY



467—CHINESE PAINTING

Ming

Kakemono; in ink and color on silk. Painting of a single bird, perched on the tip of a branch and facing the right. Has box.

Height, 9 inches; length, 10¼ inches.

468—CHINESE PAINTING

Ming

Figures of two stallions, a white one and a mottled one, both headed to the left and each in charge of an attendant. In colors on silk. Mounted as a panel.

Height, 12 inches; length, 18 inches.

Evening Sale

469—CHINESE PAINTING

Ming

Kakemono; in colors on silk. A traveler on horseback, looking back over his shoulder and away from the spectator at something that has engaged his attention, is followed by two attendants on foot, carrying burdens. At lower right an owner's seal. Has box.

Height, 14 $\frac{3}{4}$ inches; length, 24 $\frac{3}{4}$ inches.

470—CHINESE PAINTING

Ming

Kakemono; in colors on silk. Cats and Flowers. In the foreground a tortoise-shell kitten and a black and white one are sitting on the ground, in front of rose bushes blossoming in pink and white, and in the background is a third cat gazing at them over a mound. Has box.

Height, 25 inches; width, 20 inches.

471—CHINESE PAINTING

Ming

Portrait of the Ancestors. Double portrait of a mandarin and his wife, seated in armchairs side by side and squarely facing the observer. Both are in blue coats with fur lining, the man wearing a necklace. Details touched in in gold. On silk. Mounted as a panel.

Height, 28 $\frac{3}{4}$ inches; width, 28 $\frac{1}{4}$ inches.

472—CHINESE PAINTING

Ming

Religious symbolic portrait of a thoughtful male figure in loose robes, carrying a basket some part of whose contents he holds in his clasped hands, while to two boys at his feet some more of the objects have been given. In colors on silk. Mounted as a panel.

Height, 34 $\frac{3}{4}$ inches; width, 16 inches.

473—CHINESE PAINTING

Ming

Kakemono; in colors on silk. Still Life. In a group, on and about a small cabinet table, are found an incense burner and small vases, a large vase containing plum blossoms and camellias, a doll, a dish of the Buddha's-hand citron (*citrus decumana*), a bunch of fire-crackers, and some persimmons. At lower left and right, owners' seals. Has box.

Height, 35 $\frac{1}{2}$ inches; width, 20 $\frac{3}{4}$ inches.



474—CHINESE PAINTING

Ming

Ancestral portrait of a coroneted lady in blue, brown, white and gold, observed against a green brocade overhanging the armchair in which she sits facing the spectator. On silk. Mounted as a panel.

Height, 29½ inches; width, 19½ inches.

475—CHINESE PAINTING

Ming

"One hundred generations of happiness" says the large inscription at the upper right, and the idea is pictorialized in the figure of a graceful lady holding at her shoulder an infant son, who holds a *ju-i* sceptre signifying "May it be as you wish." Before them stands a small boy attracting the infant's attention. In colors on silk. Mounted as a panel.

Height, 36½ inches; width, 14½ inches.

Evening Sale

476—CHINESE PAINTING

Ming

Kakemono; in ink and colors on silk. Figure of a falcon in profile to the left, tethered to its ornate perch. Two owners' seals at upper right. Has box.

Height, 39¼ inches; width, 21½ inches.

477—CHINESE PAINTING

Ming

A group of three Fu-lions, a large one painted in blue and gold, and two small ones in brown, the noses and feet of all touched in in dark red and white. On silk. Mounted as a panel.

Height, 40¼ inches; width, 28¼ inches.

478—CHINESE PAINTING

Ming

Standing figure of Kuan-yin, with hands clasped devoutly before her breast, facing the right, where in the foreground a candle is alight on an altar, a guardian standing at the left beside it. Painted in soft polychrome on silk. Mounted as a panel. A companion to the succeeding panel.

Height, 43¼ inches; width, 16 inches.

479—CHINESE PAINTING

Ming

Standing figure of Kuan-yin, facing the left, three-quarters front, and holding a vase of millet. Before her a guardian stands with clasped hands, beside an altar in the left foreground; a candle is burning on the altar. Mounted as a panel. A pendant to the preceding and in similar coloring.

Height, 43¼ inches; width, 15¾ inches.

480—CHINESE PAINTING

Ming

Kakemono; in colors on silk. A Lohan is seated beneath a tree of the ornamental banana, on a garden terrace, regarding with bland complacency a Fu-lion about to spring upon one of its kind. At left in front of him stands a guardian attendant, holding a peacock-feather fan. Has box.

Height, 43½ inches; width, 21 inches.



481—CHINESE PAINTING

Ming

Kakemono; in ink and colors on silk. Attributed to Lü-chi. In the foreground a pair of the so-called "mandarin" ducks, swimming in a broad stream, under the new spring shoots of weeping willows. Perched on the tree overhead, a pair of the black "talking birds" (*cu-cuan*; Japanese, *ha-ha*)—birds trained to talk the human speech (they are even said to use the telephone). Has box.

Height, 46 $\frac{3}{4}$ inches; width, 22 $\frac{3}{4}$ inches.



482—CHINESE PAINTING

Kakemono; in ink and tint on paper. Signed, Ch'i Fêng with seal; an unidentified artist, believed to be of the Ming period. Finely drawn portrait of a Lohan, seated, beside a lamp, engaged in pleasantly relieving an itching ear. Has box.

Height, 47 inches; width, 23 inches.

483—CHINESE PAINTING

Ming

Kakemono; in colors on silk. Standing on one foot in the shallows of a lotus pond, head bent toward the water, a heron is seen in side view facing the left, close in the foreground, and just beyond it is a lotus cluster with a single pink flower. Has box.

Height, 47½ inches; width, 20 inches.

484—CHINESE PAINTING

Ming

Kakemono; in colors and gold on silk. Image of the Buddha in red, green and gold, seated in preaching attitude on a lotus resting upon a rock, with cloud background. Has box.

Height, 47¾ inches; width, 25¼ inches.

485—CHINESE PAINTING

Ming

Outside the high walls of a nobleman's garden, along a paved road leading from his gate, many people are gathered with many horses, and more are approaching. They are in gay colors and are variously occupied, as they await the lord, looking toward the gate where warriors in ancient costumes are lined up in array. A makimono on silk, mounted as a panel.

Height, 11¾ inches; length, 49¾ inches.

486—CHINESE PAINTING

Ming

In colors on silk, and mounted as a transparency between two plates of glass. Subject, an infant learning to walk by aid of a wheeled rack, in care of an older boy with breast bespread with jewels, who leans over him. At top center the imperial household seal of Ch'ien-lung; at lower left and right smaller owners' seals.

Height, 48½ inches; width, 21¾ inches.

Evening Sale

487—CHINESE PAINTING

Ming

Kakemono; in colors on silk. A figure composition picturing the five gods of philosophy, standing, and each holding a sceptre, with two lady attendants back of the group, and further in rear the figures of two judges. Has box.

Height, 57 inches; width, 31 inches.

488—CHINESE PAINTING

Ming

Kakemono; in softly brilliant colors on silk. Bending across the picture a sturdy branch of a polonia tree, with ramifications piercing low-hanging clouds or fog vapor, and on the limb two phoenixes, one crouching, its mate standing erect on one leg. Has box.

Height, 56¾ inches; width, 38½ inches.

489—CHINESE PAINTING

Ming

Kakemono; in colors on silk. Portrait of a priest, at full-length, seated and facing the observer. He is capless, with closely-shaven head, heavy moustache and thin chin beard, and his robes are vermilion and black, gray and pale purplish-rose, with tinges of bluish-green. In his left hand a *ju-i* sceptre. Has box. *Height, 58 inches; width, 36½ inches.*

490—CHINESE PAINTING

Ming

Full-length portrait of a mandarin, a man of distinguished bearing, seated in an armchair and facing the spectator directly. He is in blue robes richly embroidered with dragons in gold, and over his chair hangs a tiger skin. On silk. Mounted as a panel. *Height, 59½ inches; width, 35¾ inches.*

491—CHINESE PAINTING

Ming

An early Ming, fifteenth century work, in polychrome on silk; mounted as a panel. Subject, the Buddha enthroned, seated in preaching attitude on a lotus which rests on an elaborate pedestal. Inscription at upper right indicating the painting as one of a series representing the gods of the universe. *Height, 60 inches; width, 31 inches.*

492—CHINESE PAINTING

Ming

Portrait of a noble lady in deep blue, with a small fur collar, a silken scarf protruding from her coat. She is seated and appears at full length, facing the observer, her deep blue apparel relieved against a richly colored brocade in lotus design, which hangs over the arms and back of her chair. On silk. Mounted as a panel.

Height, 60½ inches; width, 37¾ inches.

493—CHINESE PAINTING

Ming

Kakemono; in ink and tint, with touches of white, on silk. Attributed to Lin Liang (flourished *circa* A.D. 1460). Slender bamboo trees lean from the left, and pendent branches arch above a pair of peacocks standing on a rock shelf in the foreground, beside a winding and rapidly running brook. In misty distance other bamboo trees recede along the farther bank of the stream. Has box.

Height, 61½ inches; width, 36 inches.

494—CHINESE PAINTING

Ming

Kakemono; in colors on silk. Two pheasants interested in each other, one on the ground and the other on a rock above, appear amid poppies and peonies, which bloom at the foot of bamboo and blossoming peach trees. Owners' seals at upper and lower left and right. Has box.

Height, 62¼ inches; width, 29¼ inches.

495—CHINESE PAINTING

Ming

Kakemono; in soft colors on silk. Signed, Tai Wen-chin (flourished A.D. 1420-1440). The Game. A landscape and figure composition, presenting pine trees sheltering a pavilion in a misty valley among the mountains, and on a terrace in the foreground two sages engaged at the absorbing war game *wei-ch'i* (the Japanese *go*). Beyond their table an attendant stands silently waiting, and in the nearer foreground two other attendants stand gossiping beside the sages' cart. Has box.

Height, 63 inches; width, 33½ inches.



496—CHINESE PAINTING

Ming

Kakemono; in colors on silk. Portrait of the priest Pei-feng, of Chang-an (ancient name of the T'ang capital, now Hsi-an-fu). The priest is seated in an elaborately decorated armchair and faces the spectator squarely; he is in full robes with dragon ornamentation, and wears a cap. At his side and leaning against an inlaid table, a sceptre with an inscription telling that it was presented by the emperor to Pei-feng, in recognition of his abilities as a preacher and his services for the betterment of men and their conversion to Buddhism. Has box.

Height, 64 inches; width, 42½ inches.



497—CHINESE PAINTING

Ming

Full-length portrait of a nobleman of middle age, seated and looking intently at the observer. He is in a full robe of deep black, with white collar and white sleeve lining, and wears a formal tall black hat, and in his left hand he holds an ivory sceptre which reaches to his shoulder. Above his jeweled girdle appears a breastplate of azure brocade, with a white stork flying among golden clouds toward a crimson sun. Over the arms of his chair a brocade drapery in polychrome and gold, and over the chair-back the wings of a fur mantle. A portrait of impressive dignity and powerful characterization. On silk. Mounted as a panel.

Height, 73 $\frac{3}{4}$ inches; width, 40 $\frac{3}{4}$ inches.

Evening Sale

498—CHINESE PAINTING

Ming

Portrait of a venerable nobleman, in the formal robes and high hat of an officer of the Government, in dark colors relieved by white at cuffs and collar. He is seen at full length, seated and facing the spectator, right hand on knee, left at his jeweled belt, against the background of a rare and brilliant brocade in polychrome and gold which is draped over his chair. On silk. Mounted as a panel.

Height, 67¾ inches; width, 40 inches.

499—CHINESE PAINTING

Ming

Kakemono; in colors on silk. Signed, Chien-lun. A long inscription says that the artist painted the picture after a Sung master who was famous for his paintings of the lotus on silk. The composition displays a luxuriant growth of lotus plants, in blossom, with herons in various postures standing in the shallow water in front of them. Has box.

Height, 76½ inches; width, 48¾ inches.

500—CHINESE PAINTING

Ming

Kakemono; in colors on silk. Flowers and Birds. A magnolia tree rising above the picture's limits spreads its white blossoms aloft, and below them peonies bloom in white and crimson, about a rock on which a brilliant cock pheasant receives the homage of its mate. Has box.

Height, 79 inches; width, 36½ inches.

501—CHINESE PAINTING

Ming

Kakemono; in colors on silk. Flowers and Birds; a composition of rich blooms. The tree peony blossoming in white and red nods over poppies and wild lilies, while above it are branches of the Chinese cherry and magnolia trees, blossom laden, and perching there a pair of the brilliant "long-tailed birds" of China. Has box.

Height, 83½ inches; width, 86½ inches.

PAINTINGS OF THE K'ANG-HSI PERIOD

502—ALBUM OF CHINESE PAINTINGS

K'ang-hsi

Comprised of eight paintings in color on sycamore leaves, each faced by another leaf left blank, for protection. The paintings represent respectively Kuan-yin and seven of the sixteen Lohan, the goddess and six of the Lohan appearing in landscapes, and one Lohan on the sea.

Leaf dimensions (approximately), 8½ by 5¼ inches.

503—CHINESE PAINTING

K'ang-hsi

Half-length portrait of a young lady of the nobility, facing front and turned slightly toward the left, holding in one hand a seal in a square box. She is in rose and white, with trimmings in soft tints. At upper right a poem with signature and seal, and at lower right and left two owners' seals. On silk. Mounted as a panel.

Height, 19¼ inches; width, 11½ inches.

504—CHINESE PAINTING

K'ang-hsi

Three-quarters-length portrait of a young lady of demurely thoughtful expression, in a gown of pale old-rose, holding a writing brush. At upper right a poem bearing upon the earnestness with which fine caligraphy must be pursued. At lower right an owner's seal. On silk. Mounted as a panel.

Height, 19¼ inches; width, 11½ inches.

505—CHINESE PAINTING

K'ang-hsi

A poetical composition in colors on silk, picturing a peacock with tail erect, amid effulgent peonies. At left an enthusiastic poem reciting that the peonies have the beauty of the face of a small boy and grow ever more beautiful, till the very birds stop and have speech with them. Mounted as a transparency, between two plates of glass.

Height, 49 inches; width, 21¾ inches.

Evening Sale

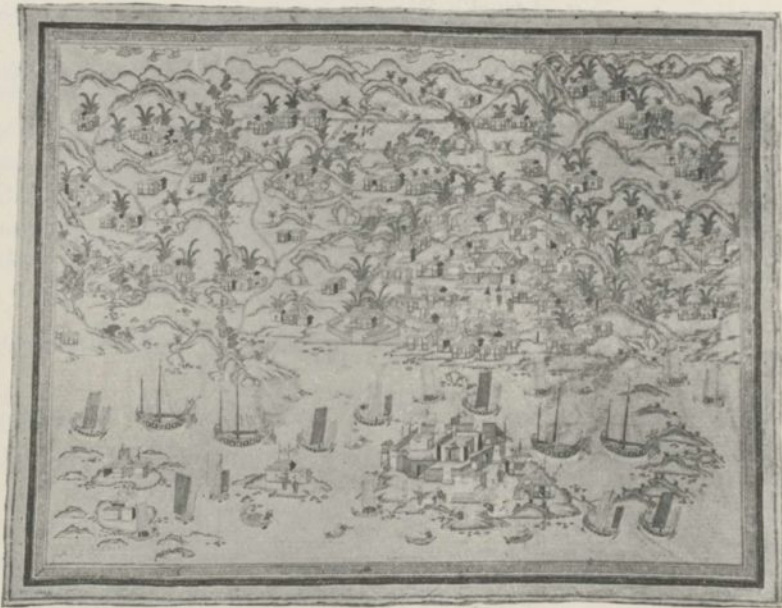
506—CHINESE PAINTING

K'ang-hsi

Kakemono; in colors on silk. Signed, Yen Shi-pin. Beneath the overhanging branches of a willow tree, in which three small birds are perched, a single white heron stands amid a cluster of blooming flowers. At lower left an owner's seal. Has box.

Height, 52¼ inches; width, 23¼ inches.

PAINTINGS OF THE CH'IENT-LUNG PERIOD



507—CHINESE PAINTING

Ch'ien-lung

On leather, in form of a large wall hanging. The subject some unidentified seaport, with more than a score of junks and sampans in the harbor, which encloses some islands, and on the mainland several castles, besides other buildings and enclosures, and numerous figures. Painted in brilliant polychrome, with a liberal use of red, bright yellow, white and green. A formal frame is also painted on the leather, in fret and cursive scroll design.

Height, 82 inches; length, 107 inches.

508—CHINESE PAINTING

Ch'ien-lung

Beneath an overspreading pine tree the corner of a pavilion comes into view, on a garden terrace, a maid is raising the blinds and her mistress is looking out, enjoying the peonies and peach blossoms of the brilliant garden. In colors and gold on silk. Mounted as a transparency, between glass.

Height, 38 inches; width, 22½ inches.

PAINTINGS OF THE SIXTEENTH CENTURY

509—KOREAN PAINTING

Sixteenth Century

A bird of many colors perched on a rock gazes down at its mate perching on a bamboo branch below, while aloft the peony and a plum tree are in rich bloom. In colors on paper. Mounted as a panel.

Height, 24½ inches; width, 11½ inches.

510—KOREAN PAINTING

Sixteenth Century

A pair of pheasants perched on a rock, beneath a blossoming magnolia tree, with the peony and other flowers in bloom in the foreground. In rich colors on paper. Mounted as a panel.

Height, 24½ inches; width, 13 inches.

PAINTING OF THE KAMAKURA PERIOD

511—JAPANESE PAINTING: THE BUDDHIST TRIAD

Kamakura Period

Amida Buddha seated on a throne, in preaching posture, a radiant halo emanating from his head, and in front of him in the foreground Kuan-yin with clasped hands and Seishi holding a lotus, both kneeling, all the figures facing the left three-quarters front and borne on clouds. In gold and a modicum of color, the gold now worn and notably softened, the colors also, and the background from age and incense fumes turned a deep black. On silk. Mounted as a panel.

Height, 44½ inches; width, 24½ inches.

THIRD AND LAST AFTERNOON'S SALE

SATURDAY, FEBRUARY 5, 1921

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2 O'CLOCK

PORCELAIN AND POTTERY OF THE SUNG PERIOD

512—TING-YAO CUP

Sung

Pear shape with fixed ring handle. Lightly invested with a creamy-buff glaze, which is delicately crackled and exhibits a frosting of incipient decay. Has stand.

513—TING-YAO JAR

Sung

Cylindrical, broadly contracting to a low foot, and with broadly sloping shoulder and embryonic lip. Shoulder circled by incised rings, which anchor primitive pendants modeled in relief down the sides. Brilliant creamy white glaze which on the interior shows a *café-au-lait crackle*. Has stand.

Diameter, 3 inches.

Third and Last Afternoon

514—CHÜN-YAO COUPE

Sung

Pear shape with short foot. Dense glaze in a faint bluish-gray of dim lustre, often called *Sung clair-de-lune*, crackled in delicate *café-au-lait* lines. Has stand.

Height, $3\frac{3}{8}$ inches.

515—PAIR FEN TING-YAO BOWLS

Sung

Ovoid with embryonic foot and metal-capped rim. Interior impressed with a finely designed and executed floral ornamentation in delicate relief and showing fine detail. Cream glaze of soft and light lustre and revealing a delicate crackle. Slight earthy incrustations, and greenish patina on rims. Have stands.

Diameter, $3\frac{7}{8}$ inches.

516—PAI TING-YAO QUADRILATERAL DISH

Sung

Rim foliated. Interior impressed in relief with duck, lotus and peony designs. Luminous and creamy glaze of grayish flour-white. (Slight chip at corner.) Has stand.

Diameter, $4\frac{1}{2}$ inches.

517—PAIR PAI TING-YAO SAUCERS

Sung

Incised with highly conventional floral sprays of lotus derivation, and coated with a fluent and luminous glaze, uniform in its tone of light creamy-gray. Have stands.

Diameter, $4\frac{3}{4}$ inches.

518—CHÜN-YAO TRIPOD INCENSE BURNER

Sung

Cauldron shape, with expanding lip and short cabriole legs. Brilliant and characteristic Chün-yao glaze, in a bluish-moonlight hue, with faint purple-rose flushes and a finely marked crackle. Silver-gilt cover pierced in floral scroll, the exterior in shakudo finish. Teakwood stand.

Diameter, $4\frac{3}{8}$ inches.



519—CHÜN-YAO JAR

Sung

Globular with short lip and wide mouth, and two small loop handles; short foot. Dense light grayish glaze with bluish cast and a veiled brilliancy. Touches of a creamy frosting of decay. Has stand.

Height, 6 $\frac{3}{4}$ inches.

520—PAIR TING-YAO DOGS-FOO

Sung

Finely modeled, with an expression of dignified repose and reserved power, rather than of glaring guardianship and threatening ferocity; seated on their haunches, one with head to right and the companion with head to left, on quadrilateral pedestals and wearing the traditional trappings. Rich and brilliant cream glaze, with a delicate crackle in self-color and *café-au-lait*. (Slight kiln defects in the glaze.)

Height, 10 inches.



521—CHÜN-YAO BOWL

Sung

Ovoid, slightly in-turning at the lip, which is silver capped. Dense glaze in light and delicate bluish-gray "*Sung clair-de-lune*," with the characterisite purplish flushes. Incrusted through inhumation and touched with the incipient iridescence of decay. (Slight repair within lip.) Has stand.

Diameter, 7¼ inches.

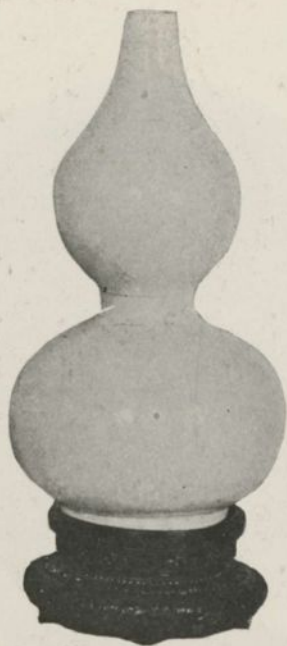


522—CHÜN-YAO BOWL

Yuan

Ovoid with low foot. Bluish-gray crackled glaze of light lustre, broadly flushed on the interior of the bowl in dark purples and touched with an iridescence of decay. Has stand.

Diameter, $6\frac{3}{4}$ inches.



523—TING-YAO BOTTLE

Sung

Double-gourd shape, with decorations incised and modeled in delicate relief in the paste, comprising bands of floral scroll and borders of key-fret and scrolls *vermiculées*. Brilliant and rich cream glaze lightly crackled. Teakwood stand.

Height, 11 inches.

524—PAIR TING-YAO BOTTLES

Sung

Large pear shape with slightly tapering cylindrical neck, and flat foot. Characteristic monochrome glaze of rich and brilliant cream tone, with a bold crackle in self-color and *café-au-lait*. Have stands.

Height, 14 inches.



525—TING-YAO BOTTLE

Sung

Double-gourd form, in fine modeling, with bold foot and small mouth and lightly incurved waist. Brilliant cream glaze with mirror properties and at the same time a limpidity permitting clear vision of the finely designed and precisely drawn incised decoration, which includes formal floral scrolls and *ju-i* and fret borders. Teakwood stand.

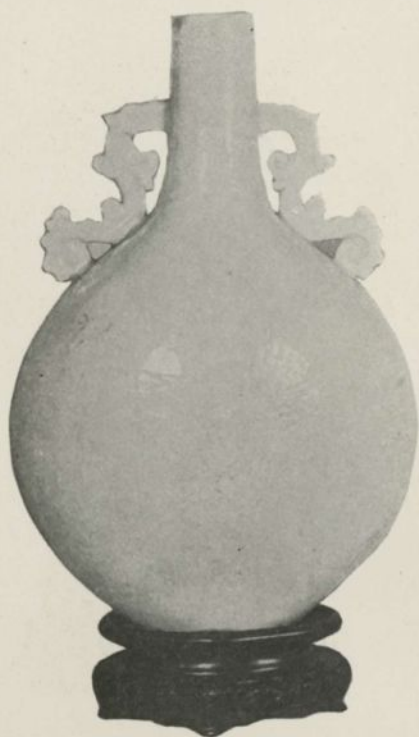
Height, 12 $\frac{3}{4}$ inches.

526—TING-YAO JAR

Sung

Inverted pear shape with short neck and flanged lip. Characteristic rich cream glaze with soft, oleaginous lustre. Lip glazed in a soft and rich brown. Has stand.

Height, 13 inches.



527—TING-YAO PILGRIM-BOTTLE VASE

Sung

With two foliar scroll handles connecting neck and shoulder. Decoration incised and in tangible relief, in primitively conventional floral design, on both faces, with *ju-i* and key-fret borders. Rich cream glaze of brilliant surface and disclosing a delicate crackle. Has stand.

Height, 13¼ inches.

528—TZ'Ů-CHOU JAR

Sung

Ovoid with broadly rounding shoulder and short upright lip, and beveled foot. Firm sonorous pottery, clothed in a dense enamel glaze of deep and soft brown, of bright surface. Encircled by a deep band of primitive peony scroll, which appears in glaze relief on the matt ground of the reddish-brown biscuit. Has stand.

Height, 14 inches.



529—LARGE CREAM CRACKLED JAR

Sung

Inverted pear shape with large mouth and short neck, which is molded at its base. Rich cream glaze of soft lustre, threaded by a bold and varied crackle in warm and deep *café-au-lait*. Teakwood stand.

Height, 14½ inches.

530—FÊN TING-YAO BOTTLE

Sung

Double-gourd shape, with a bold and extensive scroll in the Indian lotus motive, incised and executed in palpable relief, and lip and foot borders of the *lei-wen* (thunder-scroll). Rich cream glaze of moist lustre and disclosing a sporadic crackle. Has stand.

Height, 15½ inches.



531—CREAM CRACKLED BOTTLE-FORM VASE

Sung

Pear shape tapering to a full neck which recurves in a trumpet lip; deep foot; low on the neck a relief band of primitive ornamentation, supporting pendent handles of elephant-head and ring design modeled in relief. The whole in a dense glaze of dark cream and *café-au-lait*, of dull, unctuous lustre, and fine and varied fishroe crackle. Teakwood stand.

Height, 16 inches.

532—TZ'Ů-CHOU JAR

Sung

Large inverted pear shape with flat foot and upright lip. Heavy and dense, resonant porcellanous stoneware, coated with a luminous glaze of grayish creamy-white, on which is penciled an extensive decoration in soft and rich brown. The principal decoration pictures the five-clawed dragon and the phoenix, imperial emblems, each in its separate foliated panel, while intervening are panel segments in floral motives. In addition are five conventional borders, varying in design. (Rivetted repair at lip.) Has stand. *Height, 16½ inches.*

CELADONS OF THE SUNG PERIOD

533—TWO CELADON BIRDCAGE CUPS *Sung*

One ovoid with basket-rib fluting, within a celadon glaze of pale grayish-seagreen; the other fashioned as a lotus flower in relief modeling, its glaze a deeper green with the higher reliefs a light gray. Have stands.

534—CELADON BARREL-FORM JAR *Sung*

Studded with small bosses below the rim and above the base. Celadon glaze of delicate grayish-seagreen note and soft lustre, with pale *café-au-lait* crackle. With stand.

535—PAIR CELADON BOWLS *Sung*

Flaring inverted bell shape with expanding rim and short foot. Interior with incised decoration in wave-line and primitive floral motive. Luminous celadon glaze of sea-green and grayish notes, with crackle. On one a patch of earthy incrustation. Have stands.

Diameter, 5¼ inches.

536—CELADON JAR WITH COVER *Sung*

Ovoid with short lip and foot; low dome cover with festooned rim and recumbent Fu finial, the dome surface incised and modeled in relief with conventional foliations. Celadon glaze, on the bowl gray, on the cover a pale and brilliant sea-green. Has stand.

Height, 4½ inches.

537—CELADON BOWL *Sung*

Ovoid with deep foot. Exterior fluted by incision in slender chrysanthemum-petal form; at bottom of interior an incised conventional blossom. Celadon glaze of fine, delicate sea-green, with soft lustre. Has stand.

Diameter, 4¾ inches.

538—PAIR CELADON BOWLS *Sung*

Flaring from a small foot, with a very light molding on the exterior of the rim and an umbo at bottom of the interior. Monochrome celadon glaze of pale grayish-seagreen, with dull lustre. Have stands.

Diameter, 4¾ inches.

Third and Last Afternoon

539—CELADON PLAQUE

Sung

Circular, with flaring rim and ovoid cavetto, and contracting foot; heavy and sonorous, within a luminous celadon glaze of translucent sea-green tone. At bottom of interior an archaic dragon and the sacred jewel in relief; within the sides primitive scrolls incised, and the exterior sides modeled in petal form in relief; all beneath the glaze. Has stand.

Diameter, 13 $\frac{1}{8}$ inches.

A BOWL OF THE YUNG LO REIGN

540—WHITE SEMI-EGGSHELL BOWL

Yung Lo

Flaring, from a small and delicate foot, the rim petaled by light indentions, giving a hexafoil perimeter. Semi-eggshell translucent porcelain of musical tone, clothed in a brilliant glaze of soft creamy white. On the sides of the interior a delicate ornamentation of dragon medallions among conventional clouds in tangible relief beneath the glaze. Four-character mark of the reign similarly modeled on the superior surface of the bottom. Teakwood stand.

Diameter, 6 $\frac{1}{4}$ inches.

541—IRIDESCENT POTTERY VASE

Han

Globular with broad neck supporting a heavy and broadly expanding lip. Shoulder and midbody circled by channeled and molded rings, and below the shoulder is a border of spear-point design, incised. Glaze of rich swamp-green, delicately crackled, and coated with a silvery iridescence and light grayish earthy incrustations. Has stand.

Height, 12 $\frac{1}{2}$ inches.

542—POTTERY PILLOW

T'ang

Semicircular and deep, the top lightly concave and the nearer edge hollowed slightly for the neck. Incised with a peony spray and primitive scroll border, and glazed in emerald-green, which shows a silvery iridescence, yellow and white. Brown and grayish earth incrustations.

Diameter, 14 inches.

543—CREAM-GLAZED CRACKLED VASE

T'ang

Fine inverted pear shape, with full incurvate neck and cupped lip, the neck circled by bold relief rings, and two primitively modeled relief blossoms being implanted upon the lip. Dragon-head loop handles springing from the shoulder overtop the lip, and the shoulder also supports ovate-leaf and larger foliar ornaments modeled in relief. Delicate grayish-cream glaze of light lustre and fine and pronounced crackle, with a soft, incipient iridescence of decay. Teakwood stand.

Height, 19½ inches.

EXAMPLES FROM THE MING DYNASTY

Cream Crackled Pottery

544—PAIR POTTERY BOTTLES

Ming

Low ovoidal body on heavy foot, with slender neck and expanding and molded lip. Lustrous gray glaze tinged with *bleu-de-ciel*. Have stands.

Height, 5 inches.

545—CREAM CRACKLED BOTTLE

Ming

Spheroidal with cylindrical neck slightly expanding and low foot. Cream glaze of soft and delicate lustre, with pinkish and grayish areas, and the cream tones both rich and light, with a bold fishroe crackle in self-tones and *café-au-lait*. Has stand.

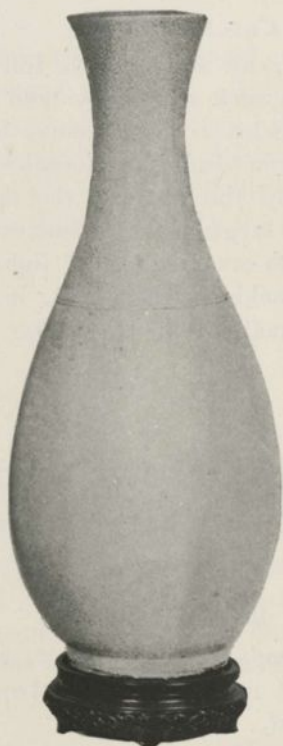
Height, 11¼ inches.

546—CREAM CRACKLED JAR

Ming

Oviform, with gracefully recurving outline and short upright lip. Rich cream glaze with dim lustre and close and bold fishroe crackle. (Small chip at foot.) With stand.

Height, 12¼ inches.



547—CREAM CRACKLED BOTTLE-FORM VASE

Ming

Elongated pear shape of graceful outline, recurving in a full neck and expanding lip; bold foot. Resonant porcelaneous pottery invested with an unctuously rich creamy-gray glaze showing a dense and small crackle throughout, the whole an echo of the Sung pieces of similar type. Embracing the shoulder a band of spiral and angular scroll designs, incised beneath the glaze. Teakwood stand.

Height, 18¼ inches.

548—NAMAKO JARDINIÈRE

Ming

Drum form, with two rings of studding and a bold lip. Clothed in a brilliant *namako* or "running" glaze of creamy-gray, delicately tinged with bluish notes. Has stand.

Diameter, 19 inches.

549—POTTERY WINE JAR

Ming

Tz'ü-chou ware of Wan Li. Ovoid with heavily molded lip. Penciled in a rich and soft brown, on a creamy-white ground of soft lustre, with three bands of decoration, respectively in lotus, peony and a primitive floral scroll motive. The shoulder band of decoration interrupted by two inscriptions, one saying that "the great wine ocean" (the jar) was made in the reign of Wan Li; the other invites the immortals to the Mountain Pavilion to converse and to see the phoenix and the bamboo leaves in the garden, and the pond there where the dragon incarnates himself as a fish. Has five-legged table-stand.

Height, 33½ inches; diameter, 28 inches.

550—LARGE POTTERY JARDINIÈRE

Ming

Ovoidal with heavily modeled expanding and flattened rim. Monochrome glaze of rich cream color, extremely brilliant, checked with a fine crackle in delicate lines of *café-au-lait*. Teakwood stand.

Diameter, 28¾ inches.

CELADONS OF THE MING DYNASTY

551—CELADON BOTTLE-FORM VASE

Low ovoidal body with bold foot, wide neck and broadly cupped lip. Body and neck encircled by incised and molded rings, the neck appearing in bamboo motive; on the neck two animal-head and ring handles in relief. Brilliant celadon glaze of delicate grayish-seagreen, with brownish notes. Has stand.

Height, 7⅞ inches.



552—CELADON TABLE SCREEN

Ming

Conventional form, with standing figures of an Emperor and Empress modeled in high relief on the obverse, in embrace, their heads and happy faces and the embroidery of their robes reserved in the biscuit, while the rest of the surface is in a brilliant celadon glaze of varying grayish-seagreen tones. On the reverse two cylindrical wells.

Height, 7¾ inches.

553—CELADON BEAKER

Ming

Ovoid mid-section with trumpet neck, bell foot and retired underfoot. Resonant hard paste, the mid-section modeled in relief with four spinose ridges, and the neck and foot exhibiting an equal number of ornamental reliefs in leaf design and with further incised decoration. Very brilliant celadon glaze in pure and delicate grayish sea-green. (Slight gold lacquer repair at lip.) Teakwood stand.

Height, 9¾ inches.



554—CELADON INCENSE VASE

Ming

Globular vase with trumpet neck, mounted upon the back of a standing dog Fu, the vase adorned with floral scroll in relief, the trappings of the Fu incised and in relief, and the whole within a brilliant celadon glaze of fine and delicate sea-green. (Slight gold lacquer repair at rim.) Has stand.

Height, 8 inches.

555—CELADON BOTTLE

Ming

Double-gourd shape, within a fine and rich celadon glaze of light grayish-seagreen, revealing sporadically a giant crackle. Has stand.

Height, 9 $\frac{5}{8}$ inches.



556—CELADON WINE JAR

Ming

Full-bodied inverted pear shape with broad foot, large mouth and short upright lip; stoneware porcelain of clear musical tone. Floral decoration in eight panels incised and modeled in the paste, above a base border of lance-head petal form, beneath a brilliant celadon glaze of transparent sea-green tint, its tone deepening in the bolder incisions. Carved teakwood cover and stand.

Height, 9¾ inches.

557—CELADON GALLIPOT

Ming

Dense porcelain of clear, ringing note, in fine and perfect modeling of inverted pear form, with short neck contracting to a lightly molded lip, within a celadon mirror glaze of light seagreen uniform in tone throughout. Teakwood stand.

Height, 14¾ inches.



558—CELADON WINE JAR

Ming

Broad and squat inverted pear shape, with large mouth and short lip. Sonorous stoneware porcelain, with a varied decoration boldly modeled in relief in the paste, comprising six panels of fruit and flower design, a scrolling petal border and a deep leaf border. Brilliant celadon glaze of a dense grayish-seagreen. Teakwood cover with jade handle, and teakwood stand.

Height, 10 inches.

Third and Last Afternoon

559—CELADON WINE JAR

Ming

Inverted pear shape. Stoneware porcelain of prolonged sonority and fine texture, within a rich and brilliant celadon glaze of luminous sea-green tone, with an intermingling of infinitesimal air globulites, over an extensive and varied decoration both incised and modeled in "flat-carving," and including chevron and petal borders, and eight panels alternately displaying floral and ideographic designs.

Height, 11¾ inches.

560—CELADON STATUETTE

Ming

Figure of Buddha seated on a lotus throne, in attitude of meditation, hands palm upward on his lap, the whole mounted on a hexagonal base and modeled as a single piece. Incised decoration beneath the brilliant celadon glaze of delicate grayish-seagreen, with the Buddha's features and breast reserved and on the breast a swastika modeled in light relief.

Height, 10¼ inches.

(Illustrated)

561—CELADON GALLIPOT

Ming

Sonorous porcelain, invested with a celadon glaze of grayish-seagreen somewhat dense in character and having a brilliant mirror surface. Teakwood stand.

Height, 15¼ inches.

(Illustrated)

562—CELADON GALLIPOT

Ming

Resonant stoneware porcelain, with a fine and pure celadon glaze of mirror brilliance, in delicate seagreen tint, its transparency revealing a finely designed and extensive peony scroll decoration incised and modeled in the paste.

Height, 15 inches.

(Illustrated)

563—CELADON FISH BOWL

Ming

Shallow ovoidal form with bold foot and lightly molded lip. Heavy sonorous porcelain with a brilliant celadon glaze of grayish-seagreen tone, and exhibiting in a medallion within the bottom a freely drawn incised decoration in floral motive.

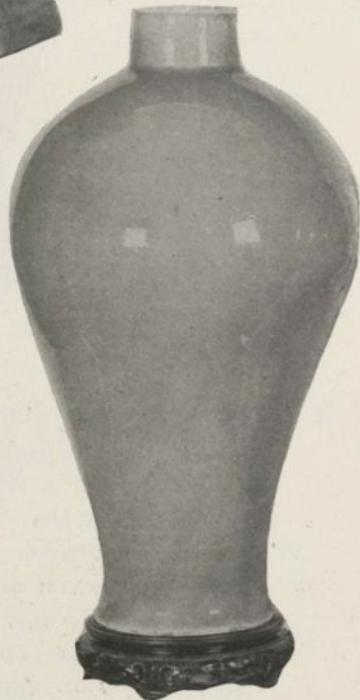
Diameter, 15½ inches.



560



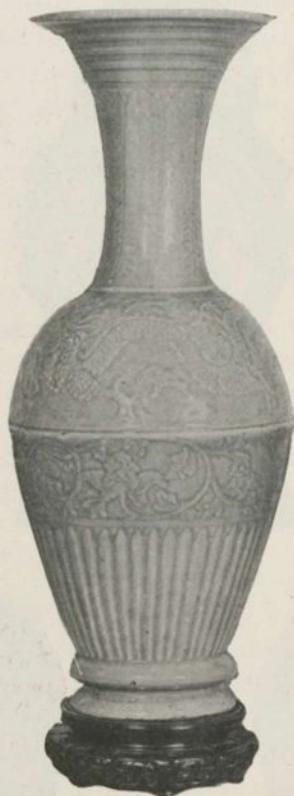
561



562

No. 560—CELADON STATUETTE (*Ming*)

Nos. 561-562—CELADON GALLIPOTS (*Ming*)



564—LARGE CELADON BEAKER-FORM VASE

Ming

With relatively slender, graceful neck. Heavy porcelain of musical resonance, with incised and relief decoration occupying practically the whole of its surface. On the shoulder a four-clawed dragon pursuing the whirling jewel among clouds above waves of the sea, below this a floral scroll band in phoenix-and-peony design and a deep petal border, and on the neck a plantain-leaf border and bold rings. Brilliant celadon glaze of light grayish-seagreen. Teakwood stand.

Height, 26¼ inches.

Third and Last Afternoon

565—LARGE CELADON BEAKER-FORM VASE

Ming

Heavy resonant porcelain, within a celadon glaze of brilliant grayish-seagreen over an extensive decoration incised and modeled in relief in the paste. Peony scroll bands boldly designed encircle neck and shoulder, with a lesser floral scroll band below, a deep lance-leaf border at the foot, and seven rings about the neck. Teakwood stand.

Height, 26¾ inches.

566—LARGE CELADON BEAKER-SHAPED VASE

Ming

Stoneware porcelain, boldly shaped, and boldly modeled in relief with a highly conventional peony scroll in two bands encircling the shoulder and neck, and with a tall lance-leaf border encompassing the base. About the midbody a narrow band of incised floral scroll in conventional peony motive. Rich and brilliant celadon glaze of fine sea-green tone. (Lip metal-capped.) Has stand.

Height, 27¼ inches.

567—KOREAN TERRA-COTTA STATUETTE

Ri-chao

Standing figure of a young woman, on a wood base carved as rockery. Her face, of the full-moon type, painted white, has darkened with dirt accumulations and patina, while her lips remain pink and eyes and eyebrows which were touched in in black retain their color. She wears a vermilion coat and skirt, with *aubergine* trimming and green lining.

Height, 13¾ inches.

REMARKABLE MARBLE AND OTHER STONE SCULPTURES, OF ANCIENT PERIODS

568—STONE SCULPTURE

T'ang

Very finely carved head of Buddha, from an heroic statue; finely modeled, in smooth line and surface, in white marble; the hair in small curls in relief. Creamy patina, obscured by light grayish earth incrustations. Wooden stand.

Height, 18 inches (with stand 32 inches).

569—RARE MARBLE FIGURE GROUP

Sung

A masterpiece of sculpture, of the twelfth century, in white marble. Signed and dated. A Lohan is represented seated on a rock ledge in a grotto, showing his power over a lion by caressing its shoulder as it climbs upon his knee, glaring up at him with jaws parted. His shaven head, and the strong features executed with fine powers of characterization, the pose of the figure, at once mobile and rigid, the full robes in graceful folds, all alike exhibit modeling of notable ability. The figure is in the round. On ledges of the rockery arch above the Lohan's head appear in bas-relief a tiger (or possibly a lioness) and a man carrying two baskets, in one of them an infant and on top of the other a scroll, which seem to have some mystical significance which has not yet been satisfactorily made out. Pendent from the arch is a tablet in lotus framing, incised with an inscription in four columns, reciting that this statue of a Lohan with a lion was the worshipful offering of Wang-hsui for the prosperity and well being of his family and village, carved by Li Fu, the ninth month of the third year of Lei Lung (September, A.D. 1158).

Height, 36 inches.

(Illustrated)

570—MARBLE SCULPTURE

T'ang

Statue of Kuan-yin, standing, on a circular base in conventional lotus motive, both figure and base carved in the same block of white marble. (Head and left forearm long lost.) The goddess appears in slender figure, the upper body nude save for the draperies of a small shoulder cape, the breast crossed by a beaded necklace in relief, an armlet and bracelet worn on the right arm. A long girdle of large beads swings from her shoulder to below the knees, and a streamer hangs at one side, partly undercut. Skirt flowing, and carved with ornamentation.

Height, 43 inches.



No. 569—RARE MARBLE FIGURE GROUP (*Sung*)

Third and Last Afternoon

571—CHINESE STONE SCULPTURE

T'ang

Statue of Kuan-yin standing on a lotus base, her bare feet projecting from her finely chiseled robes and resting upon the ends of gracefully flowing streamers, a loop of which she gathers in her right hand. She wears a *ju-i* crown adorned with a haloed Buddha in relief, a *ju-i* breastplate and beaded necklaces and pendants, and her elaborate draperies are carved in relief and incised. Painted in polychrome now showing mainly a faint rose and soft green, amid cream tones and grayish-white.

Height, 43½ inches.

(Illustrated)

572—MARBLE SCULPTURE

T'ang

Massive head of Buddha from a mammoth statue, in black marble. The large features are boldly carved, and smoothly polished, and the surface wears a grayish and silvery patina over the dark structural substance. The head wears a crown with angels bearing a flaming halo supported on a lotus, finely carved in relief and painted in polychrome, with a special use of the colors in emphasizing its band of jewels. Mounted on a wood pedestal.

Height, 23 inches; with pedestal, 46½ inches.

573—STONE SCULPTURE

T'ang

Statue of Kuan-yin standing on a lotus base of capstan form, carved in a grayish stone of sandy surface, with a confused patina in subdued neutral tones, the resultant of early polychrome painting whose colors have vanished and the effects of time and weather. The goddess holds in her right hand a lotus bud, in her left a vase. The nude trunk of the figure, gracefully fashioned in sinuous pose, is vigorously adorned with necklaces and pendants, carved in relief, which with streamers from a shoulder-cape hang down before the boldly carved flowing skirt.

Height, 48½ inches.



No. 571—CHINESE STONE SCULPTURE (*T'ang*)

A GREAT CARVING IN BLACK MARBLE FROM ONE
OF THE GREATEST AGES OF HISTORICAL
CHINESE ART

574—IMPORTANT BLACK MARBLE SCULPTURE OF THE T'ANG
DYNASTY, WITH INSCRIPTION

Statue of Kuan-yin, goddess of mercy. Standing figure, on a conventional lotus base, the trunk nude, a clinging skirt tightly girded at the waist and hanging in light and graceful folds, the goddess's bare feet projecting below it. A scarf over her shoulders is gathered in streamers about her arms, an end held in her right hand (the left hand and forearm lost in some ancient catastrophe). An elaborate necklace carved in relief on breast and body hangs to the knees. The figure is in sinuous pose, the head poised with great reserve of dignity and restrained expression. High headdress in strands (not, as is most common, in small spiral knots or knobs). Over the forehead a flower. Painted anciently in polychrome, of which the green pigment almost alone is retained, in portions of the apparel; elsewhere creamy tones and gray-white, and on the flesh surface a soft grayish patina.

Height, 67½ inches.

The long, deeply incised inscription on the base of the statue recites this pious devotional expression:

Abstruse and profound is the Great Doctrine whence are derived the Three Systems (of the teachings of Buddha) whereby the righteous path is reached, and mystical is the state of perfect stillness into which a direct entrance is effected by the dissolution of earthly forms; so that those who repent may have their transgressions absolved, and those who submit to the will (of Buddha) may have blessings conferred upon them.

The disciple Liang K'ee, abandoning the false appearance for the precious reality of spiritual life, has hereby respectfully erected this statue to the Bodhisattva Kuan-yin in the hope that from the gracious Emperor down to the lowest living creature, all may share in these blessings.

Recorded the third day of the third month in the third year of Sui-k'ung (A.D. 687). [Sui-k'ung, sometimes

[Continued



NO. 574—IMPORTANT BLACK MARBLE SCULPTURE OF THE
T'ANG DYNASTY, WITH INSCRIPTION

Third and Last Afternoon

[No. 574—Continued]

written Ch'ui-kung, the *nien hao* or reign title of the Emperor Wu-hou—*miao hao* or dynastic title—who reigned from A.D. 684 to A.D. 705.]

The sculpture came from the Pai Ma Ssu, the White Horse Temple, built by the Emperor Ming Ti in the year A.D. 67 upon the official introduction of Buddhism in China, and named in memory of the white horse which had carried from India the sacred relics that were brought by the envoys whom the emperor had sent to India on a mission of inquiry; the temple was also in memory of the two sramana or Indian monks whom the envoys also brought back with them.

(Illustrated)

575—MARBLE SCULPTURE

T'ang

Standing figure of Kuan-yin holding a vase, on a lotus supported by four lions, the whole on a deep rectangular base, carved of a single block of black marble. The goddess wears an elaborate coronet and jeweled necklace, a bold pendant hanging low against her bared breast, shoulder cape and full skirt. Faint hues of early painting remain, with grayish patina varied in tone.

Height, 33 inches.

576—MARBLE SCULPTURE

Wei

Head and bust of a statue just under life size—one of the flanking figures in the Buddhist Triad in which Fugen and Seishi attend upon Kuan-yin—carved with fine artistic workmanship in black marble. The head is very slightly inclined forward, the face deftly and smoothly modeled, with almond eyes and sensitive nostrils emphasized, and mouth small but sensuous. The hair is carefully waved and curled, and fashioned in *vermiculées* over the center of the forehead. Headdress high within a deep tiara enclosing a Buddha enthroned. Necklace, armlets and other ornamentation carved in high and low relief. Broad retentions of vermilion and touches of green and other early painting, and exhibits of rich and dull black and soft gray patina.

Height, $23\frac{1}{4}$ inches; with pedestal, $73\frac{1}{2}$ inches.

From the Lung Men cave temples of Honan Province.

577—STONE SCULPTURE

T'ang

Statue of Kuan-yin standing on a circular base, carved in grayish stone of gritty arenarous surface and retaining faint and weathered traces of early polychrome painting. The goddess wears a coronet and long necklace, and full flowing robes, carved in relief and incised, and streamers emphasized by undercutting. On modern wooden pedestal.

Height, 39 inches; with pedestal, 75 inches.

BRONZE AND CAST-IRON SCULPTURE

578—LACQUERED CAST IRON STATUETTE

Ming

The Buddha seated cross-legged with hands palms upward on his lap, in meditation, on the traditional lotus throne. Cast iron coated with rich brown lacquer and gold, with details in deep green-blue and vermilion, the predominant aspect now fine brown with gold enrichment variously distributed.

Height, 11½ inches.

579—GILT BRONZE TEMPLE BELL

Ch'ien-lung

Ovoid with flat top surmounted by a double-dragon loop handle vigorously modeled in high relief. Bold relief decoration encircling the bell in five bands, the principal band representing two imperial dragons amid clouds above the sea, each of the fabulous monsters with the flaming jewel of power firmly within its grasp. This band interrupted by two tablets, one incised "made in the eighth year of the reign of Ch'ien-lung" (1743), the other indicating the position of the bell in the south end or corner of the great temple hall connected with the imperial palace in which the bell was hung ("Pei nan lu").

Height, 10¾ inches.

Third and Last Afternoon

580—PAIR BRONZE FU LIONS

Ch'ien-lung

Vigorously designed and finely modeled guardians of the threshold, in monumental proportions reduced to ornamental size, on elaborate quadrilateral pedestals. Seated on their haunches, right forepaw of one rests on the traditional ball, and the left forepaw of its mate on a cub as the cub rolls playfully on its back. Trappings in relief and incised. Pedestals covered with brocade blankets, and display rich ornamentation in relief and incised. Fine patina of brown and rich red.

Height, 14 inches.

581—GILDED CAST IRON HEAD

Sung

Head from a mammoth statue of the Buddha in cast iron, boldly but finely modeled with a supreme mastery of craft and a fine and expressive dignity. The face gilded, the head-dress painted a grayish blue-green. On a modern quadrilateral wooden pedestal with chamfered corners and a coping, painted in representation of the antique, a soft medley of creamy neutral tones.

Height of head, 19 inches; with stand, 32¼ inches.

582—BRONZE TRIPOD JARDINIÈRE

Ming

Cauldron shape on lion head and claw feet; two lion-head and loose-ring handles; wide galleried rim. Upper surface of the rim boldly incised with a conventional lotus scroll of dense pattern, exterior with a border of archaic dragon-scroll. Around the body a deep band of the *lei-wen*, incised, with the ogre features and other designs reserved in light relief. Brown patina and grayish incrustations. Carved teakwood stand.

Diameter, 35 inches.

583—LARGE BRONZE JARDINIÈRE

Ming

Ovoid, with flat and flaring, festooned rim. On the upper surface of the rim a T-fret border in relief, and around the sides a band of conventional floral scroll in relief, with bold rings above and below it. Dull brown-black patina.

Height, 29 inches; diameter, 35 inches.

CHINESE PORCELAINS

584—TWO-COLOR INCENSE BURNER

Ming

Melon-form, slightly compressed, the lobes marked by incision, on three short feet. Glazed in a rich and finely mottled green of soft lustre. In relief crawling about the sides two lizard-dragons, glazed in light yellow. Teakwood cover and stand.

Diameter, 4¾ inches.

585—PAIR PEACOCK-BLUE SACRIFICIAL JARS WITH ORIGINAL COVERS

Ming

Inverted pear shape with short straight neck; conical covers, laterally channeled and molded, or corrugated. Brilliant greenish-turquoise glaze in the hue denominated peacock-blue, closely crackled. Have stands.

Height, 6½ inches.

586—TURQUOISE-BLUE JAR

Ming

Broad inverted pear shape with large mouth and short lip and flat foot. Turquoise-blue glaze lightening and again intensifying in its hue, closely crackled, and continued over the interior of the jar. Has stand.

Diameter, 7¼ inches.

587—MOTTLED GREEN BOTTLE-FORM VASE

Ming

Pear shape with small neck and large trumpet lip, and deep cylindrical foot. Highly luminous glaze of a rich moss-green, with a vagarious mottling and minute and delicate crackle. Has stand.

Height, 8¼ inches

Third and Last Afternoon

588—PAIR DOGS FU

Ming

Seated on their haunches on oblong pedestals with elaborate incised ornamentation of formal conventional design. Heavy Ming pottery, in a glaze of rich, deep and brilliant blue of the sky, glowing in its fine and varied cerulean tones. (Slightly chipped.)

Height, 8¾ inches.

589—PEACOCK-BLUE TRIPOD INCENSE BURNER

Ming

Circular and shallow, with short neck and flanged lip and stump feet. Dense greenish-turquoise glaze minutely crackled, in the rich hues composing "peacock-blue" and of dim inviting lustre. Teakwood stand.

Diameter, 9¼ inches.

590—TURQUOISE-BLUE JARDINIÈRE WITH ORIGINAL STAND *Ming*

Drum shape with broadly rounded lip, four animal-mask handles modeled in relief, and studded with two bands of bosses over incised rings. Stand circular with scrolled skirt and ring-base. Glaze a varied turquoise-blue, brilliant and having a fishroe crackle.

Height (with stand), 9¼ inches.

591—TURQUOISE-BLUE POTTERY PLANT JAR

Ming

Quadrangular with flat rim, and on each face a lion mask in relief. Luminous glaze of softly mottled greenish turquoise-blue. Teakwood stand.

Diameter, 9 inches.

592—TURQUOISE-BLUE PLANT JAR

Ming

Hexagonal with expanding lip and three angular feet. Dense, heavy Ming pottery, with a fluent and variable glaze of turquoise-blue delicately crackled. Has stand.

Diameter, 10¼ inches.

Third and Last Afternoon

593—ROYAL BLUE GINGER JAR WITH ITS OWN ORIGINAL COVER

Ming

Ovoid with broad and somewhat flattened shoulder, and short upright lip; hat-shaped cover with knob finial. Brilliant glaze in a rich, deep and glowing atmospheric blue—almost the blue of the great dome of the Temple of Heaven, Peking, which in sunshine seems to lend the ether itself a deeper blue. (Cover edge slightly nicked.) Teakwood stand.

Height, 11¼ inches.

594—PEACOCK-BLUE BOTTLE

Ming

Compressed globular body with broad shoulder, and full and tall neck lightly expanding to the lip; short and broad foot. Lustrous turquoise glaze in the rich blue and delicate green tones yielding the peacock-blue, finely crackled throughout. Has stand.

Height, 11½ inches.

595—POTTERY STATUETTE

Ming

Seated figure of Kuan-yin, feet bent under and concealed by her abundant robes, hands clasped before her on her lap, head slightly inclined forward. Glazed in brilliant *aubergine*, turquoise and burnt orange, the turquoise finely crackled. (Slight glaze chips at knee.) Carved teakwood stand.

Height, 11½ inches.

596—POLYCHROMATIC STATUETTE

Ming

Seated figure of Kuan-yin, knees spread and feet folded under, hands concealed within her ample robes, on a rock-and-wave throne. Her hair is waved over her brow, before a halo-headress. Robed in brilliant moss-green, mottled and crackled, rich orange and burnt-orange yellow, deep turquoise-blue and *aubergine*, and gray-white—all glazes but the *aubergine* being crackled. Face and breast appear in the biscuit, brown with a soft black patina, and on the breast a necklace in low relief. Carved teakwood stand.

Height, 14¾ inches.

Third and Last Afternoon

597—TURQUOISE-BLUE POTTERY JARDINIÈRE

Ming

Ovoid with heavily molded lip and two rings of bold studding. Brilliant glaze of rich turquoise-blue and soft turquoise-green notes, lightly crackled. Vermilion lacquer carved table-stand.

Diameter, 12½ inches.

598—TURQUOISE-BLUE VASE

Ming

Inverted pear shape with broad flat foot, and wide neck with expanding lip. Dense glaze of mottled turquoise-blue, with areas of delicate greenish-turquoise trend, very brilliant and finely crackled, flowing over heavy Ming pottery of soft white paste. Has stand.

Height, 14¾ inches.

599—TURQUOISE-BLUE JARDINIÈRE

Ming

Ovoid, traversed by two channeled rings. Coated with a richly mottled glaze of deep greenish turquoise-blue, with purplish splashes or drippings below the rim. Has stand.

Diameter, 16 inches.

DECORATED GARDEN SEATS AND SINGULARLY ATTRACTIVE MONOCHROME AND MULTI- COLOR JARDINIÈRES

600—DECORATED GARDEN SEAT

Ming

Two lion-head handles in relief and pierced; bands of cap and foot heavily studded. On the top, lotus leaves incised, around the body conventional peony sprays in low relief, the decorations in orange, pale *aubergine* and gray-white, on grounds of fine and brilliant turquoise-blue and deep purple-blue.

Height, 14¾ inches.

Third and Last Afternoon

601—DECORATED GARDEN SEAT

Ming

Cap and base band in dark purple-blue, with heavy turquoise-blue studdings; over the top a blanket of palmate points, adorned with conventional clouds and fringed in low relief. Body decorated in low relief with a lotus pond, and storks standing and flying, in pale *aubergine*, yellow, deep purple-blue and grayish creamy-white on a mottled turquoise-blue ground. Two lion-head handles (damaged).

Height, 15½ inches.

602—DECORATED GARDEN SEAT

Ming

Conventional cask form with mounded top and two monster-mask handles in relief, the cap and base bands heavily studded. Incised decoration in peacock, peony and lotus motives, glazed in rich yellow and pale *aubergine* on a ground of mottled turquoise-blue, and in yellow and turquoise on a ground of deepest purple-blue.

Height, 16 inches.

603—FOUR-COLOR GARDEN SEAT

Ming

With two lion-head handles in high relief. Capped, and banded at the foot, in rich and brilliant *aubergine*-purple, which is interrupted on the top by dogs Fu and the brocaded ball, incised, and glazed in orange-yellow and turquoise-blue. Reticulate body, pierced in dragon-and-cloud design above sea waves, glazed in *aubergine*, turquoise, orange and pure white. (One handle restored.)

Height, 19 inches.

604—POTTERY PLANT JAR

Ming

Modeled in drum shape, with heavily studded cap and foot bands, and four large lion-head and ring handles modeled in relief. Head and foot bands in orange-yellow with delicate crackle, the body in an overrunning glaze of rich deep and dank green of soft lustre, with the handle reliefs standing out in both colors. Has stand.

Diameter, 15 inches.

Third and Last Afternoon

- 605—TURQUOISE-BLUE POTTERY JARDINIÈRE *Ming*
Ovoid with bold foot. Studded with bosses in two rings. Four lion-mask handles in relief. Rich glaze of deep turquoise blue, with soft lustre. Has stand.
Diameter, 16 inches.
- 606—TURQUOISE-BLUE POTTERY JARDINIÈRE *Ming*
Ovoid, and flat footed; with two rings of bold bosses, and four lion-mask handles in low relief. Turquoise-blue glaze rich and fine in its color quality. Has stand.
Diameter, 21½ inches.
- 607—TURQUOISE-BLUE JARDINIÈRE *Ming*
Companion to the preceding, and with darker tones in the glaze. Has stand.
- 608—GREEN JARDINIÈRE *Ming*
Ovoid with slightly compressed shoulder and rounded lip, and two lion-head and ring handles in relief. Coated with a copiously flowing and dripping glaze in the rich greens of dank swamp mosses—a characteristic Ming green—touched with rills of aubergine, the lip a pale yellow. Has stand.
Diameter, 25½ inches.
- 609—TURQUOISE-BLUE POTTERY JARDINIÈRE *Ming*
Ovoid, studded in drum fashion with very heavy bosses along incised rings below the lip and above the foot. Glazed in a rich, brilliant and varied turquoise-blue, boldly crackled. Bold relief decoration of four dragons, on the outer sides, glazed in orange-yellow. (Some glaze chipping.) Table-stand.
Diameter, 27 inches.
- 610—GREEN JARDINIÈRE *Ming*
Ovoid and deep, with a half-round molding below the heavy, expanding lip, the upper surface of which is flattened. Dense stone-weight pottery, coated with an unctuous and dripping, crackled glaze, in the rich and varied greens of forest swamp-lands. Has table-stand.
Height, 24¼ inches; diameter, 28¼ inches.



611—THREE-COLOR JARDINIÈRE

Ming

Drum shape, with two rings of heavy studding. The shoulder and base bands in a copious glaze of rich turquoise-blue with characteristic crackle, and each bordered by a narrow strip of solid *aubergine*, forming respectively the upper and lower boundaries of the mid-body band, which is coated with a broadly splashed glaze of turquoise over rich orange-yellow, the turquoise here exhibiting both the blue and the green turquoise notes. Has table-stand.

Diameter, 30 inches.

Third and Last Afternoon

612—COCHIN CHINA POTTERY JARDINIÈRE Ming

Large inverted-bell shape with deep foot, and lip doubly molded—with a slight expansion on the outer side, and a heavily rounded inner surface, on different planes. Dense, heavy pottery, with a very highly conventionalized floral scroll of lotus origin, modeled in relief. Very brilliant glaze of light, soft creamy-gray, with splash suggestions of greenish-blue and seal-brown. (Some glaze chipping.) Table-stand.

Diameter, 31 inches.

613—BLUE AND WHITE GOLD-FISH JAR Ming

Ovoid with banded and flattened lip. Decoration three five-clawed dragons in powerful execution, painted in deep Mussulman blue on a watery-white ground, in the traditional pursuit of the flaming jewel of omnipotence. Mark: *Ta Ming Wan Li nien chih*. (Crack at one side.) Teakwood stand.

Diameter, 20½ inches.

614—BLUE AND WHITE JARDINIÈRE Ming

Ovoidal with heavily molded lip. Brilliant white glaze with underglaze decoration in two tones of rich and deep blue, in a conventional lotus-scroll band covering the body, and an even more highly conventionalized border at the foot. Mark: *Ta Ming Wan Li nien chih*. (Foot rivetted.) Has stand.

Diameter, 20¼ inches.

615—BLUE AND WHITE JARDINIÈRE Ming

Ovoid with banded and flattened lip. Mohammedan blue decoration of imperial dragons and the flaming jewel on a watery white ground. Mark: *Ta Ming Chia Ching nien chih*. (Side-crack and bottom-rivetted.) Has stand.

Diameter, 28½ inches.

616—BLUE AND WHITE JARDINIÈRE Ming

Ovoid with banded lip. Decoration, painted in rich Mussulman blue on a soft white ground, five dogs Fu at sport with the filleted brocade balls. Mark: *Ta Ming Chia Ching nien chih*. Has stand.

Diameter, 29½ inches.

Third and Last Afternoon

617—CHINESE FOUR-FOLD PAINTED SCREEN

Ming

Four Ming kakemono, in colors on silk, from an ancient set, in modern mounting as a screen. Subject, an imperial garden party given by the empress, who appears at the left attended and surrounded by her ladies, other ladies and children appearing in the other panels, one of which shows objects of art displayed on a garden table.

Height, 72¾ inches; panel width, 24½ inches.

618—CARVED WOOD STATUETTE

Ming

Standing figure of a woman, an imperial household attendant, on a low pedestal. She is in a vermilion overdress and green skirt, the colors largely worn away. Her face is turned toward her right, and she holds in both hands at her left side a covered jar.

Height, 10½ inches.

619—CARVED WOOD STATUETTE

Sung

Seated figure of Kuan-yin, on a conventional lotus pedestal, her hands resting one above the other on her lap, palms upward. In her coronet is mounted a miniature infant figure. Gilded, the pedestal painted in dark vermilion; coated with soft grayish incrustations.

Height, 11½ inches.

620—KOREAN WOOD CARVING

Ri-chao

Statuette of a robed youth, standing on a low pedestal. He holds in both hands before his breast and ceremoniously a deep cup or jar. Painted in polychrome now toned to low keys and showing a soft patina and light incrustations.

Height, 11 inches.

621—KOREAN WOOD CARVING

Ri-chao

Seated figure of a Lohan, on a low rounded base representative of a mat. He sits cross-legged, with right hand behind him concealed by the sleeve, and left hand grasping his right foot. Painted in polychrome, largely white, and with the face now showing a soft wood-brown patina.

Height, 12 inches.



622—BUDDHIST SHRINE WITH IMAGE

Ch'ien-lung

Elaborate teakwood shrine carved and pierced in the design of trees of the peaches of immortality in bearing, with the emblematic bats of happiness appearing among them, and further enriched with inlays of gold and silver. The back a plate of translucent spinach jade, of fine markings. About the base a pierced coping of gray-white jade. Within the shrine a seated figure of Buddha, in contemplation, holding a vase on the upturned palms of his clasped hands, carved of lapis-lazuli finished with a soft polish.

Height of image, 8¼ inches; of shrine, 14¾ inches.

623—PAIR KOREAN CARVED WOOD STATUETTES

Fourteenth Century

Standing figures of Buddhistic attendants, on quadrilateral bases. Painted in polychrome, the robe of one green and that of the companion red. One holds ceremoniously a double-gourd vase and the other a jewel.

Heights, 13¼ and 13¾ inches.

624—CARVED WOOD STATUETTE

Sung

Figure of Monju, goddess of wisdom, seated sidewise on a recumbent lion, her feet resting on a lotus. Painted in green, vermilion, blue and gold, which have yielded to time and disintegration, softening in tone or vanishing. (Figure's hands and one paw of lion broken away.)

Height, 12½ inches.

625—JAPANESE WOOD CARVING

Ashikaga Period

Statuette of Kwannon, seated, on a conventional lotus pedestal. She has a high headdress, topped by a *ju-i* sceptre-head; breast and arms bare. Vestiges of lacquer gilding, but the statuette generally darkened by incense fumes and incrustations.

Height with pedestal, 16½ inches.

626—KOREAN WOOD CARVING

Thirteenth Century

Statuette of a Buddhist priest, standing on a block base with chamfered corners. He is in cowl and robes, and long sleeves concealing his hands, one of which, the left, is brought up to his chin, as though he were in thought and about to speak. Originally painted in polychrome and gold, but the colors have all but perished, and given way to grayish incrustations.

Height, 24½ inches.

627—KOREAN WOOD CARVING

Thirteenth Century

Statuette of a deity, an attendant on Buddha, standing on a lotus base, the hands in the position of holding a banner, fan or canopy. Elaborated cap and headdress. Painted in polychrome and gold, but the colors weathered and worn to faint hues and a generally grayish aspect.

Height, 25½ inches.

Third and Last Afternoon

628—CHINESE CARVED WOOD PANEL *K'ang-hsi*

Carved in low relief with blossoming flowers, painted in lacquer in naturalistic colors on a wood-brown ground.

Height (including frame), 27¼ inches; width, 27 inches.

629—CHINESE CARVED WOOD PANEL *K'ang-hsi*

Carved in low relief with a pair of birds perched on a wild plum tree in blossom, painted in polychrome lacquer on a wood-brown ground.

Height (including frame), 27 inches; length, 27½ inches.

630—JAPANESE WOOD CARVING *Seventeenth Century*

Statue of the famous monk Saigyō, standing on a rocky mound and leaning on his staff, on the top of which he rests both hands, before his breast, as he leans slightly forward. The head is carved with fine expression. He is in Buddhist priest robes, which are painted in gold and other lacquers, and his features are also lacquered.

Height, 31 inches.

631—JAPANESE CARVED WOOD STATUE *Kamakura Period*

Seated figure of Buddha, in preaching attitude, right hand raised and left hand resting across knee, both in posture. The headdress is carved in form of studding. Features in grave but eloquent dignity of expression. Originally gold lacquered, the lacquer has largely vanished, vestiges of the gold remaining only about the head, and the surface generally is in the soft brown of the lightly patinated wood and the black of incense fumes mingling with accumulated dust.

Height, 36¼ inches.

632—CHINESE WOOD SCULPTURE *Sung*

Statue of Fugen, goddess of integrity, seated on the back of a recumbent elephant, one foot folded in against the opposite knee, and both hands in ritualistic speaking posture. High crown and headdress, rich robes and jewels. The whole painted in polychrome, whose tones now are soft and delicate in the mingling of their hues over dulled white over the gray of time. A companion to the statue of Monju.

Height, 36¼ inches.

Third and Last Afternoon

633—KOREAN GOLD LACQUERED CARVED WOOD STATUE

Fourteenth Century

Figure of the Buddha seated, in abundantly flowing robes, his hands in preaching gestures, the crystal sphere set in his forehead. Ages of incense fumes and the gray dust of time have given the once golden body a soft and reposeful aspect of quiet mahogany note, enriched by ever recurrent glints and areas of the primal gold.

Height, 36¾ inches.

634—CHINESE WOOD SCULPTURE

Sung

Statue of Monju, goddess of wisdom, seated sidewise on a recumbent lion which raises its head with parted jaws and erect ears. The goddess, with high headdress and crown, sits with left knee raised and hand resting on it, her right hand placed on the lion's back, her fearless wisdom ruling the beast, and her features wear an expression of supreme placidity. She is voluminously robed and plentifully jeweled, and the entire sculpture is painted in polychrome, the tones now blended in nature's gray, with white, green and vermilion denoting themselves modestly. A companion to the statue of Fugen.

Height, 37 inches.

635—JAPANESE CARVED WOOD STATUE

Ashikaga Period

Dainichi Nyorai seated before a large carved halo and on the original boldly carved lotus stand, the whole in wood and the figure and stand originally covered with gold lacquer, the halo both lacquered in gold and painted in white and green; tiara and bracelets of the figure, the stand and details of the halo retain the gold, while the smoke of incense has turned the face and much of the body a soft rich black. The deity holds both hands in expressive posture before the chest, the upper body is nude save for drapery coming over the left shoulder, the limbs lying within the curling folds of loose robes.

Height, complete, 49½ inches.

Third and Last Afternoon

636—JAPANESE WOOD SCULPTURE

Kamakura Period

Standing figure of Jikoku-ten, one of the four kings of heaven, guardian of the east; on original pedestal. He stands on a rock mass supported on a quadrilateral base, and holds upright a trident with his left hand, which is raised above his shoulder, his right arm akimbo with hand at hip. He is in warrior's armor finely carved in relief, with streamers carved free. Painted in polychrome now all in dark tones, relieved by outcroppings of soft gray-white.

Height, complete, 56¼ inches.

637—CARVED WOOD STATUE AND PEDESTAL

Sung

Standing figure of Kuan-yin, goddess of mercy, holding against her right shoulder a lotus flower, left arm hanging in full extension at her side, the hand clasping a streamer of her drapery. She is crowned and the details of her robes and jeweled decorations are carved in relief. On original lotus pedestal of capstan form. Painted in polychrome, the colors now softened, the green and vermilion now predominating, with a touch of gold.

Height, complete, 56½ inches.

LACQUER BOXES AND FURNITURE

638—INLAID LACQUER BOX AND COVER

Ch'ien-lung

Oblong with indented corners. Black lacquer, both box and cover inlaid in mother-of-pearl with butterflies and flowers, and top of cover with brocades and resplendent floral scrolls.

Length, 10 inches.

639—JAPANESE LACQUER WATER BOTTLE

Seventeenth Century

Large pear shape, with low and broad foot and short expanding neck. Seal brown lacquer of soft lustre, painted in polychrome in European motive with a Dutch square-rigger dressed with pennants, on the obverse, and on the reverse with a medallion depicting an aide reporting a sighting to a commander who holds a spyglass.

Height, 10¾ inches.

Third and Last Afternoon

640—INLAID LACQUER CHEST

Ming

Square, with two bail handles; five compartments including two in a drawer. Black lacquer, inlaid in ivory with figures, landscapes, pavilions, flowers and clouds.

Diameter, 12½ inches.

641—MITSUDA LACQUER CABINET

Ming

Oblong, the base flaring; hinged top and two doors; three drawers besides an upper compartment; two bail handles. Decorated in soft tones of polychrome lacquer painting with landscape, pavilions and figures, flowers and fruits, on greenish and brown-black grounds—interior ground, vermilion.

Height, 15 inches.

642—PAIR LACQUER TABOURETS

Ch'ien-lung

Quadrilateral with chamfered corners, shallow pierced drum and scrolled skirt; scrolled legs on knob feet which rest on an open base following the contour of the top or seat. All surfaces finely penciled in gold lacquer on a black ground, the decorations including lotus and other floral scrolls, bats and scroll-fret.

Diameter, 14¾ inches.

643—PAIR RED LACQUER PEDESTALS OR TALL STANDS

Ming

Carved wood five-legged table-stands, painted with red lacquer of finely aged, soft and warm tone, and retaining traces of gold pencilings not visible as design but as pleasing notes mingling with a black patina of time and usage; circular tops, the legs resting on circular bases. Below the tops, shallow drums pierced with decorated quatrefoils; foliated skirts, the legs cabriole on knob feet, and themselves carved with relief scrolls.

Height, 29½ inches; top diameter, 15½ inches.

644—INLAID BLACK LACQUER CHEST

Ming

Rectilinear; the top showing vestiges of floral painting in color, the front richly ornamented in brilliant mother-of-pearl inlay with a pair of phoenixes about a rock peony tree with glowing blooms.

Length, 33¾ inches; width, 21½ inches; depth, 26½ inches.

Third and Last Afternoon

645—PAIR LACQUER ARMCHAIRS

Conventional rectangular model with open back, horse-shoe rail inclined, vase-shaped splat, and round stiles and posts flanked by wings. Black lacquer, with regal ornamentation in gold, picturing waterside landscapes and pavilions, besides lotus and other floral scrolls and a variety of borders. Have K'ang-hsi silk velvet brocade cushions.

646—PAIR GOLD LACQUER ARMCHAIRS

Rectangular, with solid arms and back, all paneled, and quadrilateral legs and braces. On the seat a foliated medallion in lotus motive involved with a conventional dragon-scroll and bats, the same motives being continued in the decoration of all surfaces of the chair—except the rear of the back, which displays flower and fruit sprays—the whole finely penciled in gold lacquer on a black ground. Copied after Ch'ien-lung originals.

647—PAIR LACQUER ARMCHAIRS

Rectangular seat, with arms, back and knee braces in bold open scrolls, and broad splat straight as to its sides but fashioned in wavy line. Black lacquer, with highly ornate decoration in gold, including finely designed lotus scrolls, mountain landscapes broad and comprehensive, lattices and fret scrolls. Have K'ang-hsi silk velvet brocade cushions.

648—MITSUDA LACQUER BENCH OR LONG STAND

Ming

Oblong, with solid underbrace forming a lower shelf. The top or seat a Ming panel in black lacquer, elaborately painted in polychrome of soft tonal qualities, with an extensive landscape, figure and architectural composition, in which appear travelers, sages and immortals, pavilions and castle walls, pine trees and mountains. Border of flowers and birds.

Length, 41½ inches.

Third and Last Afternoon

649—JAPANESE CARVED WOOD ALTAR TABLE *Kamakura Period*

Oblong top with scrolled ends, borne upon cyma-scroll legs which rest on an open quadrilateral base. The legs are boldly fluted, and heavily scrolled at the feet; at the skirt they become straight, and the skirt itself is finely carved in openwork in rich lotus-scroll design.

Height, 44½ inches; length, 56¾ inches.

650—GOLD LACQUER ALTAR TABLE

Oblong, with four legs, each pair on a solid base which supports also a conspicuous *ju-i* ornament; fret skirt. Gold lacquer ornamentation on a black ground, consisting of foliated medallions and panels depicting flowers and birds and a waterside landscape, within a ground of swastika lattice; also, elaborate lotus scrolls. The whole in early Ch'ien-lung style.

Length, 61½ inches.

651—GOLD LACQUER ALTAR TABLE

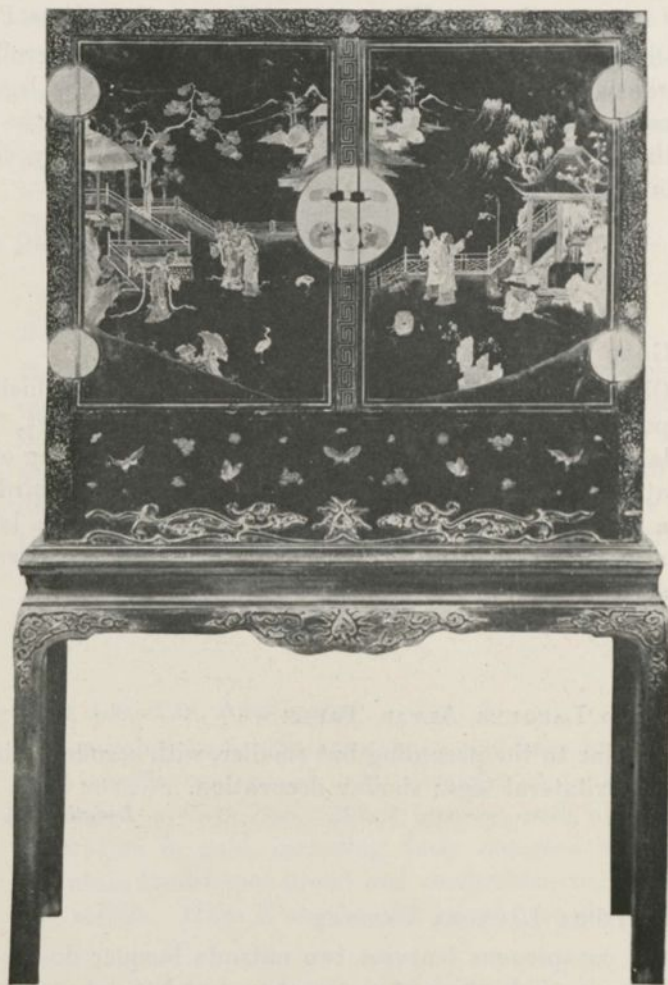
Similar to the preceding but smaller, with scrolled skirt and quadrilateral legs; similar decoration.

Length, 49¼ inches.

652—MITSUDA LACQUER CABINET

Its conspicuous features two mitsuda lacquer doors of the Ming period, which at some subsequent but not modern time were mounted in their present teakwood cabinet environment; the cabinet oblong, with an upper shelf open on all sides above the enclosed section of the cabinet, and above this a solid top or superior shelf. The door decorations are in rich soft polychrome and depict high officials holding receptions at their homes, with children at play among birds and flowers. On four-legged modern stand.

Height, 60½ inches (with stand); length, 33¼ inches.



653—MITSUDA LACQUER CABINET

Ming

Oblong, with two doors. Finely designed ornamentation painted in gold and colors on a ground of rich black, representing ladies and gentlemen at a garden party, and birds and butterflies. Mounted on a modern stand.

Height (with stand), 62 inches; length, 37 $\frac{3}{4}$ inches.

654—MITSUDA LACQUER CABINET

Ming

Companion to the preceding.



655—FOUR-FOLD CARVED LACQUER COROMANDEL SCREEN

K'ang-hsi

Rich polychrome decoration, in soft notes, on an ebony-black ground, the principal elements immortals and attendants borne upon animals and clouds, and upon a shell, turtle or tree-trunk over waves, on a voyage to the realms of paradise. Borders of flowers and flying birds, emblems and ornaments. On the reverse, dragons, landscapes and poems.

Height, 94 inches; panel width, 19¼ inches.

Third and Last Afternoon

656—PAIR MITSUDA LACQUER DOORS

Ming

Painted in soft tones on a black ground with extensive landscape compositions and figures—sages variously diverting themselves at a garden party.

Height, 78½ inches; width (each), 15 inches.

657—MITSUDA LACQUER THREE-FOLD FIRE SCREEN

Ming

The folds or panels are not hinged but fixed, set in a rigid frame of globe and scroll design, the side panels at an angle, as the partly opened wings of a triptych. Black lacquer painted in colors and gold with landscapes, pavilions and many figures, including a company of horsemen at a great gate. On the reverse, birds and flowers.

Height, 37 inches; total width, 29 inches.

658—MITSUDA LACQUER FOUR-FOLD SCREEN

Ming

The two end-folds in gate form. Paneled decoration of phoenixes, herons, ducks and song birds, the tree peony and the lotus and other flowers, broadly and finely painted in time-softened colors on a black ground of dull lustre.

Height, 68 inches; panel width, 18 inches.

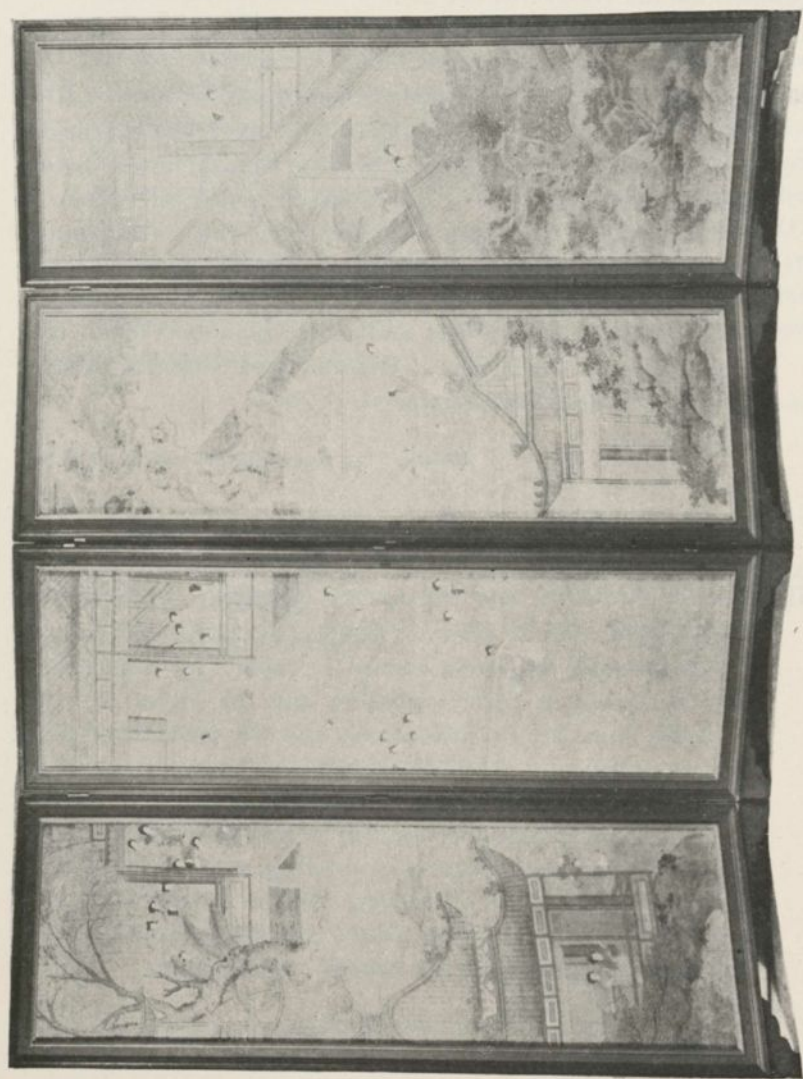
659—FOUR-FOLD SILK PAINTED SCREEN

Ming

Formed of four Ming kakemono painted in colors on silk, in modern mounting. The paintings depict ladies of the palace, boys and nobles, women musicians, and an emperor seated, the figures appearing in pavilions, on terraces and in gardens, in a variety of soft colors on a soft brown ground.

Height, 72½ inches; panel width, 24½ inches.

(Illustrated)



No. 659—FOUR-FOLD SILK PAINTED SCREEN (*Ming*)

Third and Last Afternoon

660—CARVED CINNABAR LACQUER THREE-FOLD SCREEN *Ming*

Each fold in dado and deep frieze; in the frieze a phoenix-and-peony medallion within a latticed square, in the dado a foliated medallion and a quadrilateral panel set within an oblong of the lattice, the medallion enclosing a dragon and the panel another of the fabulous animals of Celestial imagery. Around all, borders of bats and Shou characters. Finely carved, and in soft and varied cinnabar tones, with traces of gold enrichment. Reverse lined with silk brocade of rich golden-bronze hue.

Height, 71½ inches; panel width, 26 inches.

661—Kō-ssŭ TAPESTRY AND TEAKWOOD SCREEN *Ch'ien-lung*

Eight folds, with five tiers of panels, the frieze and dado in panels of solid teakwood carved in relief, the former with bats encircling a Shou medallion and the latter with the twin-fish from the *Pa Chi-hsiang*, and the three intervening tiers in panels of fine kō-ssŭ tapestry. The tapestry panels, finely wrought in silk colors with gold background, present in landscape settings the scenario of an historical war, with more than two score figures appearing, warriors and civilians, some of them on horseback. In the end-folds the tapestry panels give place to panels of gold embroidery with dragons, and panels of silk brocade with flowers.

Height, 83 inches; panel width, 14½ inches.

662—IMPERIAL THRONE SCREEN

Ch'ien-lung

A triptych of two wings set at an angle, flanking a broad central panel, and all resting in elaborately carved teakwood pedestals. The three folds or panels are themselves paneled or compartmented, individually, by means of finely carved and pierced framing, the twenty-two enclosures thus formed being adorned in a prodigality of magnificence with precious and semi-precious stones, enamels and lacquers, on a background of turquoise and gold. This ornamentation numbers thirty-five objects, including vases of white jade and *fei-ts'ui* jade, rock crystal and carnelian, cinnabar lacquer, and cloisonné enamel with gilt bronze mountings, besides jade flowers, a lapis-lazuli bowl of jade peaches, and a recumbent lion carved in malachite.

Height, including pedestal, 87 inches; length, 98 inches.

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